

WILLIE BROWN COVERS UP RACISM IN SFO CONTRACTING (p.14)

THE SAN FRANCISCO BAY

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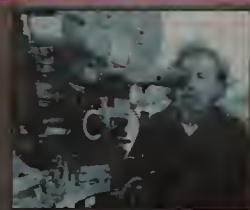
GUARDIAN

The Best of the Bay ... Every Week

Why can't you buy this house?

In S.F.'s brutal housing market, buying property often means evicting someone else. But there's another approach, a way to provide stable housing without causing gentrification. Why isn't city hall interested?

By Cassi Feldman (p.16)



Ghost stories

Edward E. Crouse visits *Ghost World*; Terry Zwigoff shoots in L.A., lives to tell [p.35]



The power of pop

John O'Neill's guide to Baypop 2001. In *Noise*

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This week: Nessie on artificial-intelligence gathering

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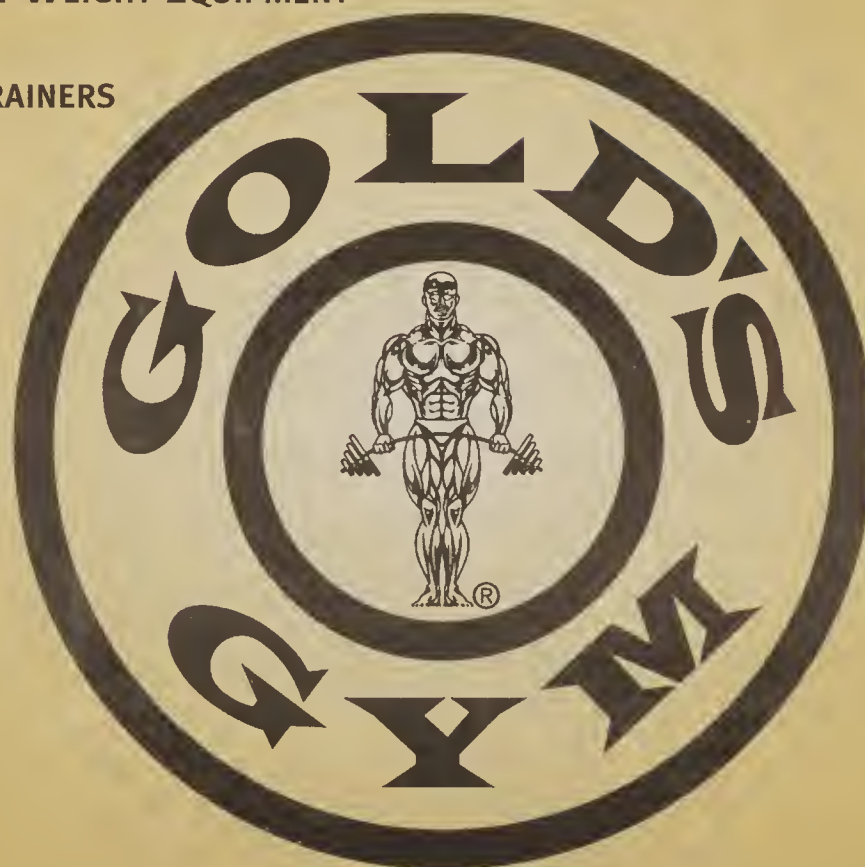
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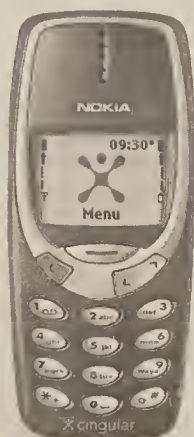
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By Cassi Feldman.



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By Edward E. Crouse. (p.35)

Ghost writer With his first feature topping the charts,
the real Terry Zwigoff stands up. *By Cara Bruce. (p.35)*



Pop rocks

Baypop 2001: John O'Neill tours 35 years' worth
of pop power. Plus, go-go godfather Chuck Brown,
Timbaland, and more. In *Noise*.

The cover: Photo by Melissa Barnes. Spot photo from *Ghost World*
by Tracy Bennett; spot photo of the Pills.

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in this issue

It's hard to explain to people who have decided to make a long-term commitment to this city, and who are sick of paying thousands of dollars in rent to a landlord every month and getting nothing back for it, why tenancies in common (a less-expensive way to buy a home) are such a bad idea. It was hard for tenant activists to win the issue on last November's ballot, and it will be hard to defeat the next-generation TIC bill, called HOT or HOPE (depending on the version).

A lot of working people who aren't rich want a chance to own the place where they live. But the solutions that are on the table — like TICs — are a zero-sum game: somebody wins, somebody loses. I have a little more money than you, so I can take your home away.

Meanwhile, the more expensive housing gets, the richer the people who buy the houses are, which makes the neighborhood more gentrified, which drives up prices even more, in a vicious cycle.

As far as I'm concerned, there's only one way to break that cycle, and it's to stop treating housing as a commodity and start treating it as an essential resource in a community. In a capitalist world, we need to find a way to take housing out of the private sector, while still allowing people to own their own homes.

That's where land trusts come in. As Cassi Feldman reports on page 16, there's a way to get beyond the ugly politics of TICs, to shake up the whole idea of ownership — and to create permanently affordable housing without gentrification. It ought to be on the agenda.

There are hundreds of reasons why the *San Francisco Chronicle* is really annoying. Here's a big one: the story by Savannah Blackwell on page 16 was first broken on sfbg.com, our Web site, Friday, July 27. The *Chron* picked it up and ran it Tuesday — almost exactly the same story, minus any political context — but never acknowledged that it was first broken by a competitor. (Oh, they knew: we e-mailed and faxed a press release and the story Friday to reporter Lance Williams and his editors).

That's not just bad, shoddy journalism — it's so incredibly petty. (And by the way, the *Chron* still hasn't done any strong editorials taking the mayor to task for his long record of sleaze.)

Tim Redmond
tredmond@sfbg.com

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- 5: HUBS & BEARINGS weds. Sept. 12th
- 6: FLATS, again! tues. Sept. 18th
- 7: SPORTS INJURIES! & how to avoid 'em. Certified coach & physical therapist talks about bike fit, riding form, stretching, and recovery from injury. tues. Sept. 25th RIDE WITHOUT PAIN!
- 8: HEADSETS & BOTTOM BRACKETS tues. Oct. 2nd
- 9: WHEELS Build & Repair 'em weds. Oct. 10th --no mysteries!
- 10: TOURING & COMMUTING thurs. Oct. 18th --very cool class
- 11: SUSPENSION! How do it being? weds. Oct. 24th

fig 4-12 GEARS Sept. 5th

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letters to the editor

Game over

I'm disgusted that *Bay Guardian* readers picked the Sony Metreon as Best Video Game Arcade for this year's "Best of the Bay" [7/25/01]. If the Metreon deserves anything, it's Worst Video Game Arcade. The selection is sparse, the cheapest game is \$1.50 for Tekken Tag Tournament, and their original games are underwhelming. Any idiot worth their quarters knows where the real action is: the Amusement Center on Broadway (with old-school titles like Phoenix and Tempest), Bonker's on Pine Street, the two Namco arcades at Pier 39, and the venerable Musee Mecanique at the Cliff House. Hell, even the neighboring SFMOMA had better games with their recent "Artcade" exhibit. Nice try, Metreon, but game over, man.

Mike Spiegelman
San Francisco

Shit-throwing fun

Thank you for Gabriel Roth's S.F. Confidential piece, "Fowl Play," about eXtreme Elvis's performance at Dadafest [7/18/01]. I've read it half a dozen times and mailed it to all my friends. The article does indeed get me itching for some shit-throwing, chicken-feeding fun.

The other half of Gabriel's column is equally brilliant entertainment. If eXtreme Elvis doesn't satisfy your fancy for shit throwing and chicken feeding, try Board president Tom Ammiano and his Seven Dwarves for a night out. There, even Gabriel was deluded enough to refer to Sups. Peskin and Leno as moderates. Do you think eXtreme Elvis has room for two more well-used pullets on his farm?

James Duggins
San Francisco

staging animal abuse is not what their funding is for.

Karen Davis
President, United Poultry Concerns Inc.
Machipongo, Va.

Inspired by Neil

Regarding Derk Richardson's article on Fred Neil ["Freddie's Dead," 7/18/01]: Fred and Buzzy Linhart were my inspirations when I was an isolated 16-year-old working at the Blind Out, a coffee house in Kent, Ohio. When *Bleaker and McDougal*, Fred's solo debut on Elektra, was released, I wrote him a fan letter. He replied. Wish I still had that note, especially now that he's gone. His uncanny feel as a rhythm guitarist allowed him to stand apart — virile, vulnerable, blessed — from the pack of folk-pop performers.

Al Milburn
Kensington

Extreme cruelty

Let those who want to be "extreme and controversial" omit cruelty to animals from their act [S.F. Confidential, 7/18/01]. There is nothing extreme about cruelty in our society, anyway, if by "extreme" is meant "unconventional."

People who view a defenseless creature as an invitation to be cruel should not be booked on anyone's stage. How can people feel good about themselves after ganging up on a little flock of birds? When obscenity turns vicious, it's time to stop the show. Fortunately, the San Francisco Animal Care and Control will be at the next "Elvis" performance and the Arts Commission and SomArts have gotten enough flak to realize that

Conscience of the city

You did a terrific job with your portrait of Jane Morrison ["Best of the Bay," 7/25/01]. It's always inspiring to read of folks who have been fighting the good fight for so long, and continue to this day with such energy and commitment. She, Sue Bierman, and Agar Jaicks connect us with the roots of today's progressive politics. While the Burtons and Willie Brown may have strayed from their original course (I'm willing to concede that some of it has to do with their larger responsibilities) Jane, Sue, and Agar remain the conscience of our community.

Jim Rivaldo
San Francisco

TROUBLETOWN



A pee-in?

I am responding to the article entitled "Pee I" (July 11-17).

The position described by Mayor Willie Brown does nothing to alleviate the problems surrounding the lack of public toilet facilities. Instead of saddling the police and courts with the expensive and wasteful burden of making disadvantaged citizens' lives even more miserable than they already are, why not better maintain existing public toilets and build more to meet the need? And how about sending the mayor a moist message to City Hall to dramatize the need for more and better maintained public toilet facilities; perhaps a human pee-in?

David Nichols
Portland, Ore.

For the record

In an article last week ("Power Play") we misidentified the newly formed East Bay public power support organization. The name is Citizens United for Reliable Energy, or CURE. It can be reached at (510) 559-8707.

In last week's S.F. Confidential there was an error concerning Henry Kissinger's July 19 speech at the Commonwealth Club. Kissinger did not receive a fee for his speech.

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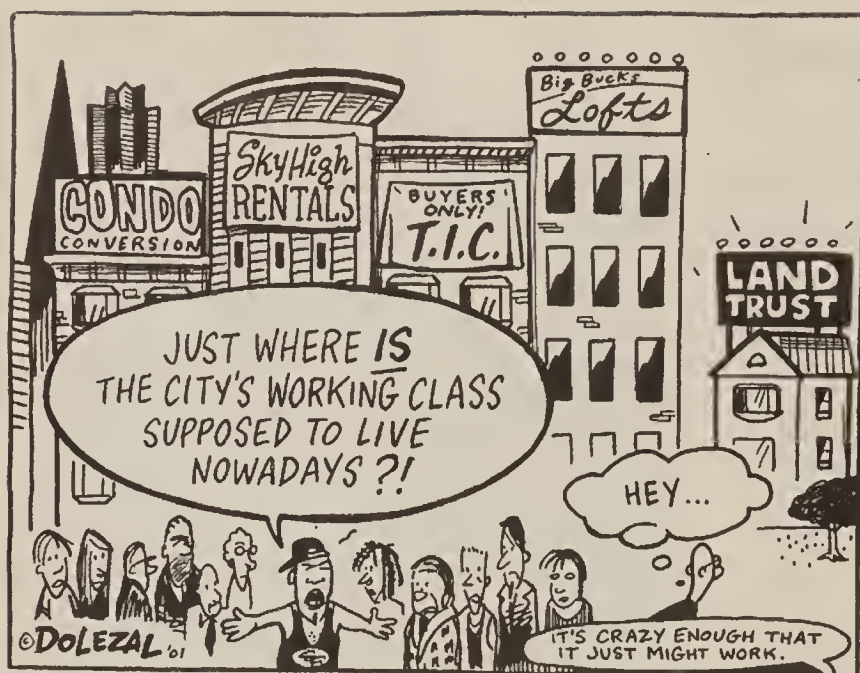
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A.A.N





opinion

by vincent schiraldi

Juvenile injustice

In 1990 when Mayor Art Agnos appointed me to chair the newly formed San Francisco Juvenile Probation Commission, hope for reforming the city's troubled juvenile justice system was at an all-time high.

Following a shocking suicide at juvenile hall, city voters created a commission to oversee the probation department's operation. A new management team was put in place. An analysis by Jefferson Associates, a San Francisco consulting firm, using a U.S. Justice Department consultant, found that many youths were unnecessarily detained in San Francisco, in debilitating conditions, for minor offenses. The consultants recommended that the city demolish the antiquated, 135-bed Youth Guidance Center and replace it with a modern, 72-bed facility and a network of community-based alternatives to detention. A bond issue to replace juvenile hall was supported by a significant 58 percent of San Francisco voters, falling just short of the two-thirds majority required.

Unfortunately, the next year juvenile justice got caught in the vortex of an acrimonious mayoral race between Art Agnos and Frank Jordan. When Jordan won, hopes for juvenile justice reform waned.

When Willie Brown was elected mayor, hopes that San Francisco would create a model juvenile justice system were again buoyed. Brown appointed a new chief juvenile probation officer and \$20 million was made available to San Francisco to create a long-awaited network of community programs.

But, according to recent research by my colleagues Dan Macallair and Mike Males at the Justice Policy Institute, detention is now more overused, and minorities more overrepresented in confinement, than before the Brown administration took the reins.

Despite a 34 percent decline in juvenile arrests since 1990, the population of San Francisco's juvenile hall has actually increased by 19 percent, and the length of stay for juveniles has risen by 20 percent. Most of this increase has come at the expense of minorities (primarily Latinos and Pacific Islanders) and girls.

What has the Brown administration's response to all of this been? Despite the fact that in 1990 the mayor, the Board of Supervisors, the judiciary, and 58 percent of San Francisco voters supported a 72-bed facility, and despite a 34 percent decline in youth crime, Mayor Brown is all but surrendering to San Francisco's entrenched juvenile hall bureaucracy and trying to build a facility more than twice the size the city needs.

This stands in sharp contrast to cities around the country that are being viewed as models of detention reform for their ability to run more effective and rehabilitative youth detention systems. During the 1990s the number of youth detained in Chicago declined by 30 percent; in Portland, Ore., by 63 percent; and in Washington, D.C., by 67 percent. In order to safely and effectively reduce their detention populations, these locations creatively combined more effective risk screening, faster case processing, and the development of culturally relevant, community-based detention alternatives.

Because of the disappointing performance of the juvenile probation department, the Board of Supervisors has proposed the creation of a committee to oversee the city's juvenile justice system. That's the right idea, but the board should do much more. All plans for a 150-bed facility should be scrapped until a new system-utilization review can assess the city's detention needs.

Building too large a facility not only subjects less serious delinquent youth to the negative effects of incarceration but also robs city coffers of funds that could go to community treatment. If the next facility lasts as long as the current one has, San Francisco will have young people locked up in it for the next 50 years. The board should not let city officials make such a decision lightly. ❖

Vincent Schiraldi is president of the Justice Policy Institute, located in Washington, D.C., and San Francisco. He can be reached at (202) 737-7270.

editorials

Stop HRC's sleaze

The \$1.3 billion expansion of San Francisco International Airport should have given a huge boost to local women- and minority-owned businesses: under city policy, about 15 percent of the money the city paid for building the new international terminal should have gone to those firms.

Instead, as Savannah Blackwell reports on page 14, 98 percent of the money went to a handful of big, white-owned, out-of-town companies — and when minority firms tried to claim their share of the business, they faced difficult, at times ugly obstacles. When one contractor, Willie Ratcliff of Liberty Builders, filed a complaint — and a Human Rights Commission contract compliance officer, Kevin Williams, found that complaint to be totally valid — Mayor Willie Brown personally intervened to shut down the investigation.

In effect, according to sworn testimony presented in an HRC arbitration hearing, Brown allowed a giant, white-owned, Colorado firm to squeeze a local African American firm out of a city contract — with no penalties or consequences.

This is just the latest in a long line of problems with the HRC. It's another chapter in the increasingly embarrassing and damaging series of Brown administration contracting scandals that the FBI has been investigating for almost two years.

The sleaze and problems at the HRC are starting to seem endless — and anyone who dares speak out about them is summarily dismissed. At Brown's urging, HRC chair Ghada Saliba-Malouf fired Dawn Clements and Harry Jamerson last year from the Minority/Women Business Enterprise Program advisory panel that represents the interests of

local community businesses because they complained about the corruption. Even the City Attorney's Office is playing a key role: when Clements and Jamerson complained to the Sunshine Ordinance Task Force about their dismissal, claiming that it violated the open-government law, the City Attorney's Office gave the HRC consistent and vigorous representation — but the sunshine task force for months was unable to get independent legal advice from a single attorney who didn't have an obvious conflict of interest. The legal issue is technical, but the political issue is simple: in the context of all of the HRC's problems, firing two minority-business advocates and then blocking their attempt to complain about it is inexcusable.

The evidence at this point is abundantly clear: Brown's HRC is fatally compromised and unable to do a crucial job — so the supervisors should move immediately to put a charter amendment on the March ballot that gives the district-elected supervisors the authority to appoint a majority of the HRC. There are all sorts of possible models: the supervisors could appoint the entire HRC, or the mayor could have one or two of the nine appointments. Or the panel could be expanded to 11 members, and each supervisor could appoint one. (A similar system works well in Berkeley.) The new HRC should also operate under strict conflict-of-interest rules that would prevent anyone with connections to the businesses they are supposed to regulate from serving on the panel.

The current situation is intolerable, and the supervisors should schedule hearings on the situation immediately. ❖

The land trust solution

Very few issues prompt as much passionate, often bitter debate in San Francisco as the endless housing crisis. That's no surprise: For the 65 percent of San Francisco residents who rent, housing is increasingly expensive and unstable. In the past five years 12,000 eviction notices were filed with the San Francisco Rent Board, and the median rent on a two-bedroom apartment nearly tripled, to \$2,775. And although the market has softened slightly in the last few months, only 11 percent of city residents can afford a median-priced home.

But far more than that small fraction would like to own. That's why the question of whether to allow unchecked tenancy-in-common condo conversions led to a major war.

However, as Cassi Feldman reports on page 16, there's another possible approach to the issue, one that completely changes the political and economic dynamic. Community land trusts, in which the cost of housing is split from the cost of land, represent a fundamentally different form of property ownership. The concept is simple: A city or a nonprofit decides to buy or build housing. It sells the housing — minus the land — to families or individuals who never would have been able to buy otherwise. In exchange for inexpensive homes, those individuals agree to sell their homes back to the land trust if they move, taking only a minimal profit.

The result is permanently affordable housing — and a system that prevents, instead of causes, gentrification and displacement.

But in San Francisco city officials and affordable-housing activists have been slow to back anything that might compete with much-needed rental housing development. They have a point — but there's no reason why land trusts have to displace low-cost rentals. The city should be able to do both. Here are some ways that could happen:

- The Real Estate Department should consider affordable housing a priority use for surplus city-owned land. The first right of refusal on these properties should go to land-trust developers, or anyone who provides permanently affordable housing.

- If voters pass a new affordable housing bond, a dedicated portion should be set aside for land trusts and land banking.

- The Controller's Office should require any bank doing business with the city to do business with land trusts as well, offering long-term, low-interest loans. At least one city account with Bank of America is currently out to bid; that would be a good place to start.

- The supervisors should pass Sup. Matt Gonzalez's land-trust task force resolution and use its findings to form an official San Francisco land trust. With, say, \$1 million in seed money, the trust could get off the ground and buy its first few plots of land.

Land trusts alone won't bring down real estate prices overnight. But they offer a way out of the zero-sum, divisive homeownership battles. They may not be the answer, but they're a good place to start. ❖

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FIRST, THE BAD NEWS ...

Just after midnight July 22 — a day after paramilitary forces shot 23-year-old protester Carlo Giuliani twice in the head, then drove a jeep over his body — Italian state police raided the temporary headquarters of G8 convention protesters and the Genoa Independent Media Center. Officers proceeded to beat independent journalists, sleeping activists, and their lawyers, arrest nearly 100 people, smash computers and other equipment, and confiscate computer hard drives and film documenting police abuses against demonstrators. At least 26 people were hospitalized; many were carried out of the building unconscious.

Although IMCs have suffered repression in the past, this is the first time independent media offices have been raided as part of a crackdown on anticorporate globalization protests. (Camille Taiara)

Zero tolerance for harm reduction

Berkeley police raid home for recovering addicts

By Charles Russo

On May 31, Berkeley resident Clarence Redd found himself handcuffed and watching the police batter down the door to his apartment — after he had offered them the key.

The Berkeley Police Department had a warrant to search Redd's room, thanks to a paid informant who accused him of selling crack cocaine. The search didn't turn up any drugs, although police say they found a crack pipe. Redd insists it's a socket wrench.

In the past two months Berkeley police have staged five drug raids at Redd's building, which houses formerly homeless people with drug addictions, medical conditions, and physical or mental disabilities. Officers have broken down doors, drawn firearms, and allegedly destroyed residents' property. At a July 25 hearing of the city's Police Review Commission, residents of the 73-unit facility, known as UA Homes, charged that police have subjected them to excessive search

procedures that one resident called "intimidating and unnecessary."

UA Homes is owned by Resources for Community Development, which maintains a policy of "harm reduction" rather than zero tolerance for drug use. David Wee, supervisor of Berkeley's Crisis Services Program, said that with a harm-reduction strategy "freedom from fear and intimidation is needed."

Kerry Williams of RCD told the *Bay Guardian* he was outraged by the raids. "They had all the appearances of an assault," he said.

At the hearing, Lt. Al Yuen said police had received "numerous calls regarding drug use and drug dealing at UA Homes." So far five people have been arrested in connection with the raids.

Although no drugs were found in his room, Redd has been served an eviction notice for violating his lease. The Police Review Commission is beginning an investigation into the matter. ❖

Oakland goes shark hunting

City council bans predatory lending schemes

By Emily Teplin

Three years ago Jayeane Fisher received an unsolicited \$2,500 check in the mail. She didn't realize that by depositing it she was signing up for a high-interest loan with Beneficial, a lending company. Bombarded by telephone calls and promises of lower monthly payments, Fisher consolidated her other debts with Beneficial and took out a second mortgage.

She now pays the company \$600 monthly, but only 10 percent of that goes toward the loan; most of the payments cover interest, insurance, and fees Fisher says she was not informed about.

She learned the hard way who benefited from her Beneficial loans.

Now, however, the Oakland City Council has voted unanimously to approve a bill that would protect citizens like Fisher from being lured into signing up for loans they can't pay back, a prac-

tice commonly called predatory lending.

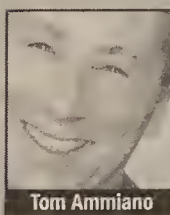
The Oakland law is the first of its kind in the state.

"It's time to stop the sharks," Fisher implored councilmembers at the July 24 meeting. She later said she plans to sell her house to pay off Beneficial. "They steal from the poor and the uneducated," she said. "Now it's all being brought to light."

The Oakland Association of Community Organizations for Reform Now deems the Anti-Predatory Lending Ordinance an important victory for victims of home equity-loan fraud.

The new ordinance bans certain refinancing provisions that hurt the borrower, such as penalties for the early repayment of loans and mandatory credit insurance. It also allows victims who choose to prosecute predatory lenders to collect attorney fees, which will make suing mortgage companies easier. ❖

HALL MONITOR



Tom Ammiano

Power study: San Francisco's Local Agency Formation Commission has committed \$90,000 to fund a public power study by Redding, Calif.-based energy consultant E.J. Simpson. LAFCO chair (and city attorney candidate) Neil Eisenberg said at the group's July 27 meeting that he chose Simpson for the job because of his hands-on experience with forming public power agencies in northern California.

Simpson helped direct the successful creation of the Lassen Municipal Utility District and the Trinity and Hayfork Valley Public Utility Districts. He also ran the city of Redding's public electric department for seven years and worked for Pacific Gas and Electric in various capacities for 24 years before that. Simpson was chosen over Project Design Consultants, a San Diego-based firm that specializes in LAFCO studies. The study is due by October 10. (Rachel Brahinsky)

Special assistants: Although the supes approved a budget that left most of Mayor Willie Brown's special-assistant positions intact, the matter isn't dead. Tom Ammiano plans to hold hearings on an audit of the employees, whom some have described as a patronage army. Meanwhile, Mark Leno wants hearings on the deal in which the port turned over primo waterfront land to Mills Corporation and the YMCA — a deal in which the hand of the mayor was also visible. (Gabriel Roth)

Business park: Last week the Presidio Trust, the quasi-governmental body that runs the former military base, rolled out its grand plan to increase commercial development and bring in high-end tourist attractions, including a hotel. Residents and environmental groups hate the proposal and hope to force the trust to abide by the National Park Service's less-commercial original plan. Now Sup. Leland Yee is proposing a task force, made up of neighborhood representatives, that would review the trust's plans for the board's benefit. (Savannah Blackwell)

Edited by Gabriel Roth

BLAB

edited by a.c. thompson

Framing suspects. Stealing coke from the evidence room. Perjury. Shooting people for fun. Just a few of the highlights of the Los Angeles Police Department's massive, still unfolding Rampart scandal, possibly the most ignoble chapter in the history of a notably

ignoble force. So far the saga has led to indictments against eight officers, \$30 million in civil-suit payouts, and the reversal of 100 convictions.

Up here in the Bay Area, our own version of the Rampart scandal — the trial of the Oakland "Riders" — is just getting under way. Arraignment for now-dismissed Oakland cops Jude Siapno, Clarence Mabanag, and Matthew Hornung on 34 felony and misdemeanor counts, including charges of kidnapping, assault with a deadly weapon, evidence planting, and filing false reports, is set for Aug. 8. (Alleged ringleader Francisco Vazquez remains at large.)

Blab asked Nicole Lee, an organizer with the East Bay police accountability group Let's Get Free, for her thoughts on the case.

What do you make of the Riders?

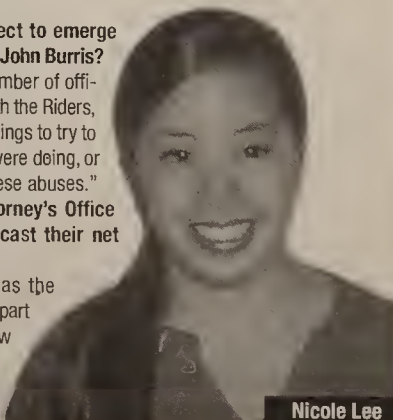
"For years Oakland residents have been aware of these patterns of police abuse, but it took another officer blowing the whistle before the city took it seriously. Residents we talk to say the department has been infested with patterns of abuse and misconduct for years. We know this scandal isn't just about four bad apples in West Oakland.

What revelations do you expect to emerge from the class action suit filed by John Burris?

"I think we'll see there are a number of officers who worked in coordination with the Riders, were trained by the Riders, or did things to try to conceal the abuses these officers were doing, or actually participated in some of these abuses."

What should the District Attorney's Office be doing? Should prosecutors cast their net wider?

"I think the Riders scandal has the potential of being as big as the Rampart scandal. It's just a matter of how seriously the O.A.'s Office takes this matter." ❖



Nicole Lee

GOT A TIP?

Call our tip line at (415) 487-2593.

Pacifica dumps on surfers

Is foul water sickening beachgoers?



By A.C. Thompson and Corbett Miller

When the waves are breaking, surfers jam Pacifica's Linda Mar Beach, a picturesque finger of blond sand bookended by rugged cliffs. The vibe is low-key, friendly. The swells, generally small and smooth, are a magnet for neophytes and grizzled old wave-riders who don't want to get hammered by the choppy waters of Ocean Beach.

Local Dennis Funk is one of those veterans. On this fine summer day, despite the warm sun and the good waves, Funk, a long-boarder with a scraggly gray mane, is not a happy man: he's worried that human shit is fouling the waters of the surf zone.

"I've been sick a couple times this year and several more times last year," Funk says. "I've always thought it had something to do with the water here."

He may be right. Pacifica's antiquated sewer system is leaking into San Pedro Creek, a small estuary that empties into the ocean a few yards from where Funk is standing. Brimming with *E. coli* and fecal bacteria, the creek — on this day graced with discarded plastic bags and a large fish floating belly-up — has earned the official contamination label from San Mateo County.

Water samples taken in February showed bacteria festering in San Pedro Creek at levels 10,000 times higher than federally set safety standards. Samples of ocean water collected at Linda Mar Beach were also fouled — laden with 100 times more bacteria than is normal (i.e., healthy).

The creek has been contaminated since at least 1998, and until recently much of the fecal matter was coming out of the

drainpipe of the Pacifica municipal sewage treatment plant, which feeds into San Pedro Creek. In 1998 and 1999 the plant made the U.S. Environmental Protection Agency's list of worst water polluters; between 1996 and 2000 the plant racked up nearly 300 violations and spit out more than 115 million gallons of filthy water.

In September 2000, Pacifica replaced the crumbling facility with a new \$55 million sewage treatment operation. The new plant, regional water board reports indicate, is flushing far less fecal bacteria.

"There have been some start-up problems," facility manager Scott Holmes admits. "But the plant is starting to work excellently."

At this point the major source of the bacteria appears to be seeping sewage lines — running from homes to the sewers — rather than the plant itself. Holmes figures that between 2,000 and 3,000 of the pipes are "in horrible shape." Replacing the pipes, many of which are made of tar paper and date back to the 1950s, will cost \$6,000 to \$15,000 a home. A handful of municipal sewage mains — one of which got clogged last winter, sending a gusher of excrement into the creek — also needs upgrading.

Which leaves surfers lobbying town hall to stem the flow of turds. "I see numerous families with kids down there, playing in the creek mouth," says Bernard Halloran, a physician and surfer who has done his own water testing. "I've heard multiple surfers complain of chronic infections, stomach problems, and lung infections." ❖

E-mail A.C. Thompson at ac_thompson@sfbg.com.

Jail bait

Alameda goes ahead with smaller youth lockup

By A.C. Thompson

Our story so far: Alameda County's existing 299-bed juvenile hall is overcrowded, seismically unsafe, and slated for demolition. Backed up by outdated, questionable data, the Probation Department has been itching to replace the old clink with a massive 540-bed lockup.

Youth activists figure the county should commission some real research — how many cells will Alameda truly need in 2005 and beyond? — before pouring \$117 million in scarce public funds into the project.

When we left readers last week, Alameda County supervisors were set to order up that independent study. But oh how quickly things change.

The supes nixed the study July 24 and OK'd fresh blueprints for a scaled-back 450-cell youth jail. Sup. Keith Carson cast the lone dissenting vote.

Plans for the smaller lockup were brought to the board by the Probation

Department and the County Administrator's Office. So why'd they suddenly see the need to knock 90 beds off of the project?

Probation referred our questions to assistant county administrator Donna Linton. "We had been basing our plans on data from 1997 and earlier," Linton said. "We had four additional years of data to look at and saw that we weren't using juvenile hall beds at the level we were back then."

Nice of Linton and co. to wait till the very last minute to produce this new, more accurate information, huh?

For their part, the activists aren't pleased with the 450-cell plans. "They didn't engage in any real analysis of the new data," charges Rachel Jackson of Books Not Bars. "The whole drop from 540 to 450 is a political maneuver to get us to go away." ❖

E-mail A.C. Thompson at ac_thompson@sfbg.com.

Sunshine complaint rejected

Clements and Jamerson lose, SEIU Local 790 wins at sunshine task force

By Rachel Brahinsky

Amid a series of still-unanswered questions, the Sunshine Ordinance Task Force on July 24 rejected the complaints of Dawn Clements and Harry Jamerson against the city's Human Rights Commission.

Clements and Jamerson had charged that they were kicked off of an HRC minority-contracting program advisory committee in October 2000 by HRC chair Ghada Saliba-Malouf without the legally required public meeting process. Clements (the female CEO of Western Select Securities) and Jamerson (who is black and heads Jamerson Construction) maintain their removal by Saliba-Malouf (a mayoral appointee) was punishment for their outspoken criticism of the HRC and the mayor's policies regarding HRC programs (see "Rights Commission Never Discussed Firings," 11/08/00). Those same policies led to the ongoing FBI probe of the HRC minority-contracting program.

The HRC denied the charges. It also contended that the two were members of a committee whose governing laws don't require appointments to be discussed in a public meeting.

The sunshine task force voted 6-3 that Saliba-Malouf did not violate the Sunshine Ordinance when she removed Clements and Jamerson. Task force members Hilda Bernstein, Paul Hogan, Daniel Guillory, Ted Kowalczyk, Bob Planthold, and Joshua Kolton cast the majority votes; members Marjorie Ann Williams, Vince Courtney, and Bruce B. Brugmann, who is also editor and publisher of the *Bay Guardian*, opposed the decision.

Clements still maintains the issue is not resolved and has asked for a full review of the laws that govern the HRC. Such documentary evidence might finally prove or disprove the legitimacy of the HRC's claim that no public process was required, she said.

Another major complaint before the task force, filed against the nonprofit Bayview Hunters Point Foundation, was settled July 24 in favor of Service Employees International Union Local 790, the union that represents the foundation's employees. The union argued that the foundation board, which oversees \$8 million in city social-service contracts, acts secretly and lacks community representation in violation of the Sunshine Ordinance (see "Closed-Door Policy?" 5/30/01).

The task force agreed, voting unanimously that the foundation violated the law. Members urged the Department of Public Health, which manages the contracts, to ensure compliance.

Also at the meeting, task force chair Bernstein announced she had referred a complaint that was filed last month against Brugmann to the Ethics Commission for review. Bernstein did not allow input on her decision.

The complaint charges that Brugmann engaged in illegal meetings when he sent e-mails and letters to other task force members. Brugmann told the task force that any violation was unintentional and called for a public hearing to "cure and correct" the problem. ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

THIS MODERN WORLD

BY TOM TOMORROW

WELCOME BACK TO THE CHANDRA NEWS NETWORK--ALL CHANDRA, ALL THE TIME! WE'RE JOINED NOW BY MADAME ZORASTA--A PSYCHIC WHO MAY HAVE SOME INSIGHT INTO THE DISAPPEARANCE! MADAME ZORASTA?



I SEE...A ROMANTIC ENTANGLEMENT WITH A POWERFUL MAN...POSSIBLY AN EXECUTIVE...OR EVEN SOME SORT OF POLITICIAN!

ISN'T SHE AMAZING, FOLKS? IN OTHER NEWS, POLICE HOLD OUT HOPE THAT CHANDRA MAY STILL BE ALIVE--



--AND HAVE RELEASED SKETCHES OF WHAT SHE MIGHT LOOK LIKE IN DISGUISE--WITH A CHIA PET ON HER HEAD, FOR INSTANCE--



--OR AS A SEVENTIES PORN STAR!



*THEY REALLY DID RELEASE THESE IMAGES.

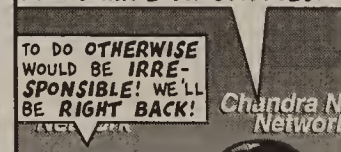
WELL, THE POLICE ARE CERTAINLY ON TOP OF THIS CASE, AREN'T THEY WANDA? LET'S GO NOW TO JANET MCFREELY, WHO'S STANDING BY LIVE AT ROCK CREEK PARK, WHERE POLICE HAVE JUST SPENT ANOTHER DAY SEARCHING FOR CLUES! JANET?



THANKS, BIFF! POLICE FOUND SEVENTEEN DISCARDED SODA CANS IN ROCK CREEK PARK TODAY--BUT THERE'S NO PROOF YET THAT SOMEONE SUCH AS, OH, SAY, CONGRESSMAN GARY CONDIT MAY HAVE GONE ON A SODA DRINKING RAMPAGE BEFORE COMMITTING ANY ALLEGED FOUL DEEDS!



ALL RIGHT! COMING UP NEXT--WHY WE MUST WITHHOLD JUDGMENT ON RUMORS OF CONDIT'S PREFERENCE FOR ROUGH, KINKY SEX AND HUNKY MALE PROSTITUTES!



TOM TOMORROW © 8-1-01 ... www.thismodernworld.com

Environmental justice in Potrero Hill

Thursday, Aug. 2, the California Energy Commission holds a public meeting on the impact of the proposed Potrero Power Plant expansion on the neighborhood's low-income and minority residents. 6:30–

9:30 p.m., *Potrero Hill Neighborhood House*, 953 De Haro, S.F. (415) 642-1091.

U.S. imperialism in the Congo

Thursday, Aug. 2, Sagie Govender of the *South African Beacon* speaks about Western economic interests in the

Congo and U.S. involvement in the assassination of president Laurent Kabila. 7–9 p.m., *Centro del Pueblo*, 474 Valencia, S.F. \$3 donation. (415) 673-6283.

Iraq 11 years later

Friday, Aug. 3, and Saturday, Aug. 4, Gulf

War veteran Keith Boylan speaks about depleted uranium, and Rania Masri of the Iraq Action Coalition talks about efforts to end the war at two events sponsored by the Bay Area Coalition to End the Sanctions on Iraq. *Fri/3*, 7 p.m., *Unitarian Universalists Fellowship Hall*, 1924

Cedar, Berk; *Sat/4*, 7 p.m., *American Friends Quaker Meeting House*, 65 Ninth St., S.F. \$5–\$10 donation. (415) 565-0201.

I Hotel rises again

Saturday, Aug. 4, Manilatown Heritage Foundation, Kearny Street Workshop, and Chinatown Community Development Center celebrate the construction of a new International Hotel with music, dance, and more. 1–5 p.m., *Jackson and Kearny*, S.F. Free. (415) 401-7720.

End the drug war!

Saturday, Aug. 4, and Tuesday, Aug. 7, Clinton-pardon recipients Kemba Smith and Dorothy Gaines and professor-activist Ruthie Gilmore talk about the impact of the drug war on women and communities of color at two events. Also featured are Angela Davis on Saturday and Dorsey Nunn of Legal Services for Prisoners on Tuesday. *Sat/4*, 7–9 p.m., *First Unitarian Church*, 1187 Franklin, S.F.; *Tues/7*, 7–9 p.m., *Wose Community Church of the African Way*, 8924 Holly, Oakl. Free (415) 255-7036, ext. 4.

'Peace on Earth and in Space'

Monday, Aug. 6, commemorate the 56th anniversary of the U.S. atomic bombing of Hiroshima and Nagasaki with a rally and nonviolent direct action at Lawrence Livermore nuclear weapons lab. 7 a.m., *Lawrence Livermore National Laboratory*, East Avenue and Vasco Road, Livermore. (510) 663-8065.

Budget beefs

Tuesday, August 7, evaluate this year's city budget process and make recommendations for reform at a discussion with lunch. Noon, *Coleman Advocates*, 459 Vienna, S.F. Free. (415) 239-0161.

MUD fight

Tuesday, Aug. 7, Sup. Matt Gonzalez holds a District Five town hall meeting on the MUD campaign. 7–9 p.m., *San Francisco Public Library, Park Branch*, 1833 Page, S.F. Free. (415) 364-1522.

IMC solidarity

Help those who were beaten, jailed, or had police-misconduct records confiscated during the Italian state police's July 22 raid on the temporary headquarters of the Genoa Independent Media Center, as well as G8 protest organizers and their legal team, by donating to the Genoa IMC legal fund. sf.indymedia.org. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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Katie Brown above; Tomsai Beach, Southern Thailand. Photo: ©2001 Chris Noble

Talk ain't cheap

Gavin Newsom, Tony Hall, and Leland Yee are the Board of Supervisors' business-friendly faction — but big-money lobbyists spend more time courting moderate **Sophie Maxwell**, newly released records suggest.

Forms filed with the Ethics Commission show which lobbyists are leaning on which supes — and how much money the lobbyists are getting to do it. According to the reports on lobbying activity in the second quarter of this year, influence-peddlers made more money working Maxwell than any other supervisor. Lobbyists took in some \$77,000 to meet with the rookie District 10 representative — \$27,000 more than they earned for meeting with her nearest competitor, Hall. Next are board veterans **Mark Leno** and Yee.

(Lobbyist reports don't break down the number of hours spent cozying up to each official. So the dollar figures for each supervisor are a rough-and-ready estimate, calculated by dividing the amount spent on each lobbying push by the number of officials targeted. References to a supervisor's aide were counted in that supervisor's column.)

Maxwell's first-place finish results chiefly from four major developments in her district. Lobbyists met with her or her staff to discuss projects at the Hunters Point Naval Shipyard and India Basin Industrial Park. Internet server-farm operators sent representatives to discuss tough restrictions she proposed on their facilities.

And Mirant Corporation paid influence-peddler (and former Newsom roommate) **Billy Rutland** to advocate for the firm's Potrero Power Plant. In case Mirant executives are wondering what they got for the \$111,000 they paid Rutland to contact Maxwell aide **Greg Asay** and four other city officials: "He just walked into the office without an appointment," Asay says. "We talked for about 40 minutes."

In all, \$350,000 was spent to lobby the board in just three months. Is it worth it? "It's always the same routine," one board staffer says. "Find some local job-training program to back your proposal in return for a few apprenticeships, spin the project as something that's being done for the neighborhood, and try like hell to get the supervisor to come to your client's event to show them you have access."

At the opposite end of the list from Maxwell are **Tom Ammiano** and **Matt Gonzalez**, both of whom refuse to meet with most lobbyists.

Maxwell has a different policy. "It's good to have an open dialogue," she says. "Especially with people you disagree with."

Trail fever

Harry Britt and **Mark Leno** started their rival state assembly campaigns saying they liked each other. Things are getting negative pretty quick.

As we reported last week, Britt had some choice words for Leno and his consultant **Robert Barnes**. Now the Leno campaign is polling voters to test out possible messages. Would you be more or less likely to vote for Britt, the pollsters ask, if you knew he was the father of rent control? A gay rights leader? What if you knew he endorsed **Pete Wilson** for governor and **Frank Jordan** for mayor?

Britt says he never endorsed either candidate — although he wasn't friendly with their opponents, **Dianne Feinstein** and **Art Agnos**, and, as he puts it, "I say a lot of things." Things the Leno camp will be happy to remind voters about, apparently.

In case you're wondering, the pollsters asked about Leno, too. His campaign wants to know how voters will be influenced by Leno's support for transgender rights, pro-tenant and environmental legislation — and by the perception that he kowtows to the mayor and bends under pressure.

Threet goes Green

The president of one of San Francisco's most respected Democratic clubs is no longer a Democrat.

Jerry Threet, president of the Harvey Milk LGBT Democratic Club, announced to the membership at a July 24 meeting that he has joined the Green Party.

Threet, who explained his decision in his speech and in the club newsletter, cited the death of a friend and several relatives to cancers that he believes were caused by industrial pollution.

"The Democratic Party has been following corporate money consistently for decades," Threet wrote.

Threet, who has a day job in Sup. **Jake McGoldrick's** office, says club members have been largely supportive of his decision — and a substantial number aren't Democrats themselves. Nothing in the club's bylaws prevents non-Dems from belonging or serving as officers, he says.

Alex Wong chairs the Democratic County Central Committee, which oversees chartered Democratic clubs. Wong says Threet's switch doesn't violate any rules — "but to me it seems like a non-fit. If you decide to disaffiliate with the party, it seems a little bizarre that you're going to become the president of a chartered Democratic club."

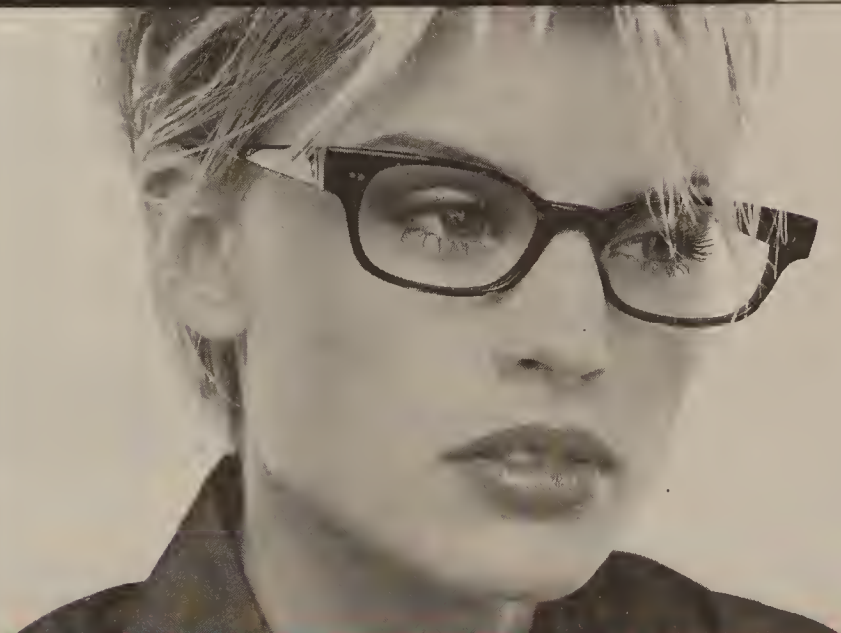
Threet says the Milk Club is "not simply a Democratic club. It's a progressive club that has traditional ties with the Democratic Party. Most of the people in the club are Democrats, but there's an increasing number of folks questioning that allegiance." ♦

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.

Research assistance by Kate Williamson.

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*OPEN SUNDAYS

Mayor Willie Brown personally directed the Human Rights Commission staff to squelch an investigation into charges that a major airport contractor was breaking the city's law aimed at helping minority- and women-owned businesses, a senior HRC contract compliance officer has testified under oath.

Compliance officer Kevin Williams testified in hearings before an arbitrator May 21-23 that the mayor forced the agency to shut down an investigation into Hensel Phelps Construction, one of the main companies that worked on San Francisco International Airport's expansion project.

The Mayor's Office pressured then-HRC director Marivic Bamba to overturn Williams's decision that the big firm was trying to use a black subcontractor as a "front." Comer Marshall, former chair of the HRC, testified in the same proceeding that the Mayor's Office pressured him to resign as chair because of his insistence that the agency pursue the investigation into Hensel Phelps.

Marshall and Williams testified as part of an arbitration hearing on a complaint by Willie Ratcliff, the African American owner of Liberty Builders Inc., against Hensel Phelps. Ratcliff alleges that Hensel Phelps employees harassed Liberty's employees and made it difficult for Liberty to complete work on a \$3 million airport subcontract.

In the fall of 1998 Hensel Phelps admitted that one of its managers hung a noose in a construction trailer—a move some African American contractors saw as an attempt to intimidate them.

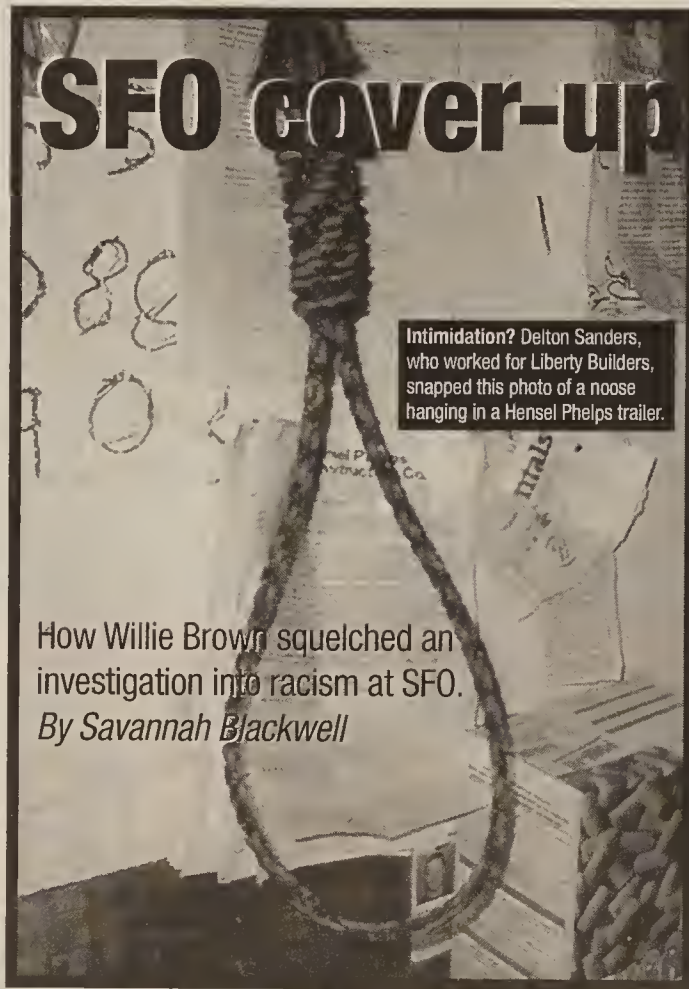
Ratcliff filed suit against the big construction outfit in March 2001. His suit alleges that the noose was hung as "a symbol of racism and hatred" directed at Liberty's African American crew. The suit seeks \$4 million in damages.

The Federal Bureau of Investigation is looking into the Hensel Phelps contracting matter, sources who have been interviewed by the FBI told us.

Some African American contractors say Brown's favorable treatment of Hensel Phelps reflects the mayor's failure to support small, locally owned minority businesses. "[Brown] is selling out to the big businesses," Ratcliff told the *Bay Guardian*. "That's where he gets his soft money and power, and if it means running over a few black contractors and people of color and women, then so be it."

"The mayor has everything in the whole world to do with this problem," said La Vaughan Moore, whose women-owned trucking company, Double B and L, worked as a subcontractor for Hensel Phelps. Moore said she also had problems with the company.

Hensel Phelps and its associates contributed at least \$3,000 to Brown's 1999



SFO cover-up

Intimidation? Delton Sanders, who worked for Liberty Builders, snapped this photo of a noose hanging in a Hensel Phelps trailer.

How Willie Brown squelched an investigation into racism at SFO.
By Savannah Blackwell

mayoral reelection campaign, campaign finance reports show.

A 911 call

Hensel Phelps hired Liberty in 1997 as a subcontractor on a \$67 million bid to build a new loading area at the airport as part of the Colorado-based company's effort to satisfy city requirements that a certain percentage of all public contracts go to minority-owned businesses. Without a minority-owned subcontractor, Hensel Phelps could not have gotten the bid, Williams testified.

But in October 1997, Ratcliff complained that Hensel Phelps was not following through on its contract with him and had created a hostile work environment aimed at driving the small Bayview firm off of the job site.

Williams, who is now on leave from the HRC, investigated that complaint, and after a nine-month inquiry he concluded that Ratcliff's allegations were valid.

Other HRC officials, who asked not to be named because they fear retribution, confirmed that conclusion in interviews with the *Bay Guardian*.

On July 31, 1998, Williams directed airport officials to stop payments to Hensel Phelps. He convened a "show cause hearing" Aug. 18, a procedure designed to give the contractor found to be violating the

city's affirmative action law a chance to show why the findings are wrong.

But on the second day of the hearing, Williams testified, he was stopped cold by a call from Bamba.

Williams testified that the message "911" followed by the number of the HRC's main office suddenly appeared on his pager. He left the meeting, walked to a phone in the hallway, and spoke with Bamba.

"She told me to stop the proceedings," Williams said, according to a transcript of the arbitration hearing. She did not give any reason for her command at the time, he added.

A day or two later in a private meeting with Bamba, Williams found out who had ordered the hearing stopped.

"She told me in the meeting that she received a telephone call from the mayor and that the mayor told her to stop the show-cause hearing and that she should have been the one conducting it.... She told me that she tried to explain on my behalf that a show-cause hearing is essentially a compliance tool," Williams testified. "He [the mayor] didn't want to hear it."

Williams also testified that Bamba had authorized his decision to order payment stopped to Hensel Phelps.

Williams testified that in his 16 to 17 years working as a compliance officer

for the HRC, he knew of no other San Francisco mayor intervening in a compliance case. Other officers at the HRC confirmed to the *Bay Guardian* that no previous mayor had interfered in the HRC's activities to the extent that Brown has, as did Marshall.

In November 1998 the HRC, under direction from the mayor, reversed Williams's findings without further investigation, according to Williams's testimony and interviews with HRC sources. Ratcliff appealed that decision, and it's taken more than two years for that appeal to get a hearing.

Ultimately, after Ratcliff hired former supervisor Angela Alioto to sue Hensel Phelps, the HRC agreed to hold an arbitration hearing into the appeal. That hearing was the source of Williams's testimony.

Eight days after Bamba stopped the show-cause hearing, a noose was discovered hanging in a Hensel Phelps trailer near the Liberty work site and brought to Williams's attention. Hensel Phelps foreman Greg Stines admitted at an Oct. 8, 1998, hearing before the Board of Supervisors that the noose was hanging over his desk, but he said that it was meant as a joke, not as a symbol of racial hatred against blacks. Liberty superintendent Delton Sanders, who took pictures of the noose, wrote in a report to Williams that Stines had told him that the noose "was there for [him] to put his neck into."

In his Nov. 20, 1998, report Sanders wrote, "This degrading act of a hangman's noose by HPCC in their job site trailer was by far the worst blatant display of racial discrimination I have ever witnessed in all the forty years of my construction career."

The hanging of the noose kicked off the FBI's investigation, which has since broadened to include contracting abuse at the San Francisco Housing Authority and other city agencies.

The HRC and the Mayor's Office arranged for Hensel Phelps to donate \$500,000 to minority programs and open an investment account in a Hunters Point bank to prove that the company was making a good-faith effort to work with minorities. Hensel Phelps representatives said they reprimanded the workers involved in the noose incident.

According to Williams, Marshall, and other sources within the HRC, no previous complaint of that nature had ever been resolved in such a manner.

Williams testified that the Mayor's Office insisted that the noose incident be treated as a separate issue and not considered in the context of Ratcliff's complaint. Some time in late October 1998, Williams testified, Jonnie Robinson, a special assistant to the mayor, came over to HRC headquarters and told Williams "that the matter of the hangman's noose and the issue of discrimination are to be separate findings."

"She just simply said that is what the mayor wants," Williams testified.

That diluted the overall case against Hensel Phelps and allowed Bamba to tell the supervisors and the HRC at a joint hearing Oct. 29 that Hensel Phelps was still in compliance with the city's minority contracting laws. Speakers at the hearing were barred from bringing up the Liberty complaint.

"Putting the complaints together would have tied [the issue] up in a package," one former HRC officer told us.

Williams also testified that Robinson called him several times in October and November 1998, ordering him to "unfind his findings." "She said, 'I want this matter closed. The mayor wants this matter closed. I expect for this to be done, and I am going to put another telephone call to Marivic Bamba to see to it that it is closed.'"

Bamba resigned as HRC director in March 2000, following almost a year of press reports on the FBI investigation into the HRC's contracting practices as well as the airport's expansion project. She is now a member of the city's Small Business Commission.

She failed to show up for her scheduled testimony in the arbitration hearing on July 23, according to Alioto.

Hensel Phelps attorney Lindbergh Porter told us, "the company's position is that we did comply with our contractual obligations. We met our obligation under the portion of the contract pertaining to retention of minority business enterprises."

Brown spokesperson Ron Vinson said the mayor had no comment on the case.

Firing the chair

According to documents obtained from the HRC, Ratcliff's lawsuit, and transcripts of Ratcliff's arbitration-hearing testimony, tensions between Liberty and Hensel Phelps employees started mounting shortly after Liberty started work at the airport in spring 1997. In October, Ratcliff lodged his first official complaint that his outfit was being treated differently than the white-owned subcontractors working on the project.

That same month Hensel Phelps tried to fire Liberty, charging that the small company was performing badly and running up costs. But Williams insisted that Liberty stay on the job and requested an independent audit. He instructed the other HRC officers working at the airport to continue the investigation.

On June 29, 1998, the airport issued an audit that cleared Hensel Phelps and supported the big firm's allegations that Liberty was doing a shoddy job. Williams testified that he wasn't satisfied with the document: it didn't address whether Hensel Phelps was violating the law by deliberately placing hurdles in front of the minority-owned firm.

At the time, Liberty had been complaining to HRC officials at the airport

This story originally appeared July 27 at www.sfbg.com, where you will also find background documents.

that they were being forced to work under dangerous conditions and without equipment that Hensel Phelps was supposed to provide. Ratcliff testified that he could not get access to basic job needs such as electricity, phone service, and a lift — which forced Liberty workers to hoist heavy materials up several floors with a rope. “We find compelling proof from eyewitness statements, which corroborates Liberty Builders’ complaint of uneven and discriminatory harassment to the extent of being unable to effectively perform,” Williams concluded in his findings.

Hensel Phelps also argued that Williams lacked authority to stop payment to the contractor. Only Bamba, as the HRC director, had that power, the company claimed. The City Attorney’s Office, apparently, has taken Hensel Phelps’s side on that issue: deputy city attorney Katharine Hobin, in her cross-examination of Williams at the May arbitration hearing, asked whether Bamba told Williams when she ordered the show-cause hearing stopped that he did not have the authority to lead it. Williams said that wasn’t true.

Other HRC sources interviewed by the *Bay Guardian* said that Williams should probably have made sure Bamba signed off on the findings. But, one person said, “even if [Williams] screwed up, Bamba still had the authority to bring in the city attorneys to do cleanup. Instead, she just signed off and let the whole thing go into the toilet, and Hensel Phelps rode into the sunset.”

On Sept. 24, 1998, Bamba met privately with representatives from Hensel Phelps, according to a Sept. 25 letter from Hensel Phelps to Bamba obtained by the *Bay Guardian* under the city’s Sunshine Ordinance. In the letter, Hensel Phelps thanks Bamba for the meeting and for “confirming that Mr. Williams had no authority to issue the July 30, 1998 letter to the San Francisco Airport Commission purporting that the Airport withhold progress payments due to Hensel Phelps.”

Williams testified that Bamba never even asked for the file on the investigation to be sent to the main office from the airport.

On Nov. 23, 1998, both Williams and Bamba signed off on closing the investigation into Liberty’s charges against Hensel Phelps. “No credible evidence exists to substantiate ... the charge of discriminatory treatment,” the determination says. On Dec. 11, 1998, Williams and Bamba both signed off on closing the investigation into the hanging of the noose. Williams testified that he insisted Ratcliff be informed of his right to appeal and that Bamba refused.

Ratcliff wrote a letter to Marshall on Nov. 24 appealing the decision.

Marshall then took the matter to the mayor. He and two other commissioners, Martha Knutzen and Steve Herman, went to the mayor Dec. 10, 1998, to complain that the matter should have been heard by the commissioners, Marshall testified.

“My understanding is that the director is supposed to bring these concerns to the commission and we should have the final say rather than being a rubber stamp; that

was my concern,” Marshall told us.

Instead, the mayor informed the commissioners that they were interfering with the running of the agency, Marshall said.

Marshall told us that he decided to meet with representatives of Hensel Phelps to see if the company understood the seriousness of the noose issue, but shortly after the meeting the mayor called him directly and told him to back off.

“I got a call from Brown saying, ‘I

heard you had a meeting with Hensel Phelps. That’s interfering with the director,’” Marshall told us. “And I said, no, it’s not ... that [the commissioners] just wanted to get some insight into what was going on ... It was clear we didn’t agree and then [the phone call] got cut off.”

In March 1999, Marshall ran into Brown on a Saturday, and the mayor curtly informed him that he had replaced

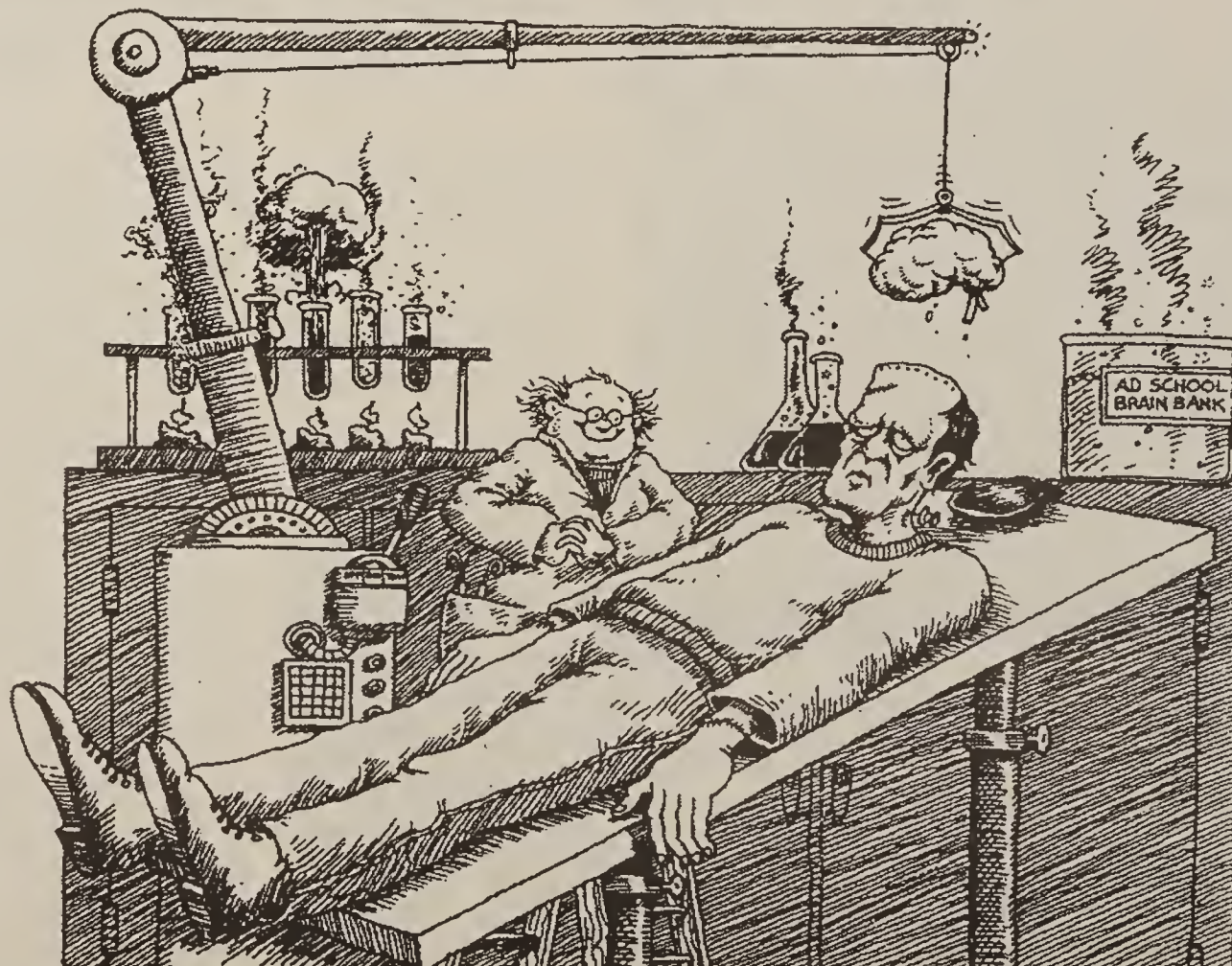
him as chair with Harry Low. “He had my resignation the next Monday,” Marshall testified.

If the arbitrator agrees that Bamba abused her discretion in reversing the July 31, 1998, findings against Hensel Phelps, that decision would resurrect those findings and render the final determinations invalid. The matter would then go to the full commission.

“The Human Rights Commission ex-

ists to protect and promote equality. It does not exist to suffocate equality in a pillow of ‘nonprofit donations’ and corruption,” Alioto wrote in her brief to the arbitrator assigned to the case. “This entire situation is a travesty in the name of Human Rights and a very sad day in our City’s history.”

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Why can't you buy this house?

City renters are excited about a new approach to the American dream. But will the city let it happen?

By Cassi Feldman

But there's a serious problem with that logic. As we've seen over the past year, it intensifies conflict between renters who feel priced out of the market and renters who want to own. The result is a war over scraps that leads to more tenancy-in-common (TIC) sales, condo conversions, and evictions.

A San Francisco Chamber of Commerce survey recently reported that 57 percent of the city's renters would like to buy a house, but (with the median sale price over \$500,000 last year) only 27 percent expect to ever be able to afford one. A whopping 53 percent of respondents say they are considering moving out of the city in the hopes of finding a less-expensive home. Many others already have: the 2000 census counted 4,000 fewer children in San Francisco than there were 10 years ago, a sign that families are abandoning the city in droves.

Some consider this an inevitable side effect of gentrification: the young and fabulous move in, prices go up, a few people make a killing, and many others are pushed out. But does it have to be that way?

Amid all of the contentious housing debates, land trusts are quietly emerging as a form of homeownership with a fundamental difference: housing is treated as a human right, not a commodity to invest in. But although land trusts have been tested in 70 cities across the country, San Francisco has only one land trust home. We could easily have many more if the city's affordable-housing community — the Mayor's Office of Housing, the San Francisco Redevelopment Agency, and nonprofit developers — made ownership a priority.

The urge to own

Ever since the new, more progressive Board of Supervisors took the helm at city hall, it has been blamed for a host of intractable problems — including the housing crisis. But, as Chester Hartman describes in *The Transformation of San Francisco*, our housing woes are nothing new. When the first coordinated planning efforts took place in the 1950s, they were dominated by business leaders who envisioned a bustling headquarters for Pacific Rim commerce in which homes were secondary. BART was conceived as a way to bring the city's workforce in each morning from the suburbs. For decades the Redevelopment Agency

was busy tearing down "blighted" Victorians, not restoring them.

In this context, our low homeownership rates aren't surprising. "People misunderstand our historic reality," nonprofit-housing advocate Calvin Welch said. San Francisco has a high turnover rate and "is the second-most dense city [in the country] with the lowest average household size in the state. It's only 49 square miles. Given that, the highest and best economic use for land is dense rental housing."

That may be true from a planning perspective, but does it resonate with the people who live here? Between 1995 and 2000, 12,000 eviction notices were filed, and the median rent on a two-bedroom apartment peaked at \$2,775. Faced with eviction or inflation, many have come to see homeownership as the only way out. All over the city, at various ages and income levels, people are scrimping and saving, trying to figure out if they might, someday, be able to afford a home.

Although ownership rates are up nationwide, they've been stagnant for a decade in San Francisco, which, apart from New York City, has a lower homeownership rate than any other metropolitan area in the United States. Only 35 percent of San Franciscans own homes, compared with 68 percent nationally. As of 2000, Boston outranked San Francisco with 59 percent, Seattle with 63 percent, and Chicago with 66 percent. The San Francisco Planning Department reports that, at current prices, only 11 percent of city residents could afford to buy a home. Even with real estate prices dipping, the vast majority of city residents are still unable to own.

That doesn't seem fair to Mario Cabanero, who addressed his Excelsior neighbors at a June 18 community meeting at Corpus Christi Catholic Church. "We are here tonight as people of faith because our families and seniors are struggling to pay rent we cannot afford," he said. The church group, part of the nonprofit San Francisco Organizing Project, is demanding that the city help fund affordable housing on several acres of land around the Balboa Park BART station. "Families that used to come to our church have left San Francisco," Cabanero said. "Our families should be able to buy homes here."

His sentiments were echoed a month later at a press conference for Sup. Tony Hall's Home Ownership Program for Equity. Released on July 10, the day after the

Board of Supervisors voted to restrict TIC conversions, the legislation was designed as a counterattack on behalf of would-be home buyers. It would allow almost any building to be subdivided and sold as condos to individual tenants. "The best form of rent control is homeownership," several supporters said.

HOPE speaks to the broad class of tenants who dream of a more stable life. That's why it's so scary to tenant activists, who say the program would decimate the city's rental stock, closing the door on the next generation of immigrants, queer kids, and East Coast refugees. "HOPE provides a way to own, but it doesn't provide the funds," Rebecca Logue-Bovee of the Housing Rights Committee said.

If you read the local papers, homeownership is all or nothing, black or white. The mainstream media is encouraging the divisive concept that if you ever want to own anything, you must support unchecked TIC and HOPE conversions. But supporters of the land trust model are offering a more appealing approach, one that actually adds to the housing stock while democratizing ownership. One of the founding tenets of San Francisco's fledgling Land Trust Collaborative is that no one should be evicted for somebody else's right to own.

Becoming trustworthy

If the idea of community land trusts is suddenly trendy, it's certainly nothing new (see "If You Build It, They Will Come," 9/1/99). The basic idea of conserving land as a resource has its origin with the Native Americans, the earliest inhabitants of the continent. The first official land trust was started in Massachusetts in 1891, and the second was born in California when San Jose photographer Andrew Hill first laid eyes on the redwoods in what would later become Big Basin state park.

In urban areas, publicly owned land has always been available for "common good" purposes like streets and schools, but the idea of land trusts wasn't officially applied to housing until the 1980s. Looking to jump-start depressed neighborhoods without encouraging gentrification, the Institute for Community Economics (ICE), a think tank based in Springfield, Mass., began peddling the concept of land trusts in seminars around the country.

Buy, buy affordability: This three-bedroom Victorian on 17th Street is selling for \$895,000.

Behind a big wooden door nearly hidden by vines and trees, four remodeled homes hug a manicured garden, shielded from the dead stretch of Berkeley just a few feet away. To Patricia Duncan Hall, a part-time legislative aide and mother of three, this is paradise.

After fleeing an abusive husband in 1992, she and her children were forced to move all over the Bay Area, always because an owner moved in or sold the property. "We spent every Christmas at a different house," she said. "Sometimes we didn't even unpack — we just put the stuff in storage."

Meanwhile, a Berkeley-based nonprofit was rehabilitating a run-down four-unit home, using city and state funds. Last year, after a long application process, Duncan Hall was able to purchase one of those units, a three-bedroom, for only \$2,600 down and approximately \$800 a month. "It's like a cloud has been lifted," she said. "I just wanted a place for me and my kids. Where we determine when we leave."

Daisy and Ronnie Delos Reyes long for that type of security. For the past four years they and their young daughters have lived on the bottom floor of Daisy's aunt's Visitation Valley home. The family shares a single bedroom downstairs; upstairs six more relatives are crammed into three rooms. Even though Daisy and her husband make decent salaries (she works for the city's Department of Human Services, and he works for the

state), they have spent years looking for a home they can afford.

"We have three children — you know how it is," Daisy said. "My mother-in-law stays with us every time she's here; she has to stay on the couch. My daughters want to have their own room. My little one, she wants a place to put her toys. We have no garage, no privacy."

What's going on here? Why was Duncan Hall, a single mom with a relatively modest income, able to buy a home in the pricey Bay Area while the Delos Reyes family found nothing? The short answer is that Duncan Hall bought into a land trust, a form of housing in which you purchase a home but not the land beneath it. Duncan Hall gets all of the rights of traditional ownership — tax breaks, security, the ability to renovate her home and pass it down to her kids — except one: the right to sell for a massive profit. The Northern California Land Trust retains the land to keep the housing permanently affordable.

The city of Berkeley has already invested hundreds of thousands of dollars in land trusts. So have Washington, D.C.; Boston, and Portland, Ore. San Francisco, on the other hand, has largely avoided them. Although city officials profess support for home buyers and spend millions each year on onetime subsidies, they also seem to consider ownership a luxury. The implicit assumption is that if you can't break into the conventional real estate market, you're probably better off renting.

Tim McKenzie, a former bluegrass musician and self-described househusband, was living in Burlington, Vt., in the early '80s and attended one of those seminars. Rents in Burlington had recently skyrocketed, thanks to an influx of people looking for a rural oasis from Montreal, New York, and Boston. "The scale was very different from San Francisco, but the relative impact was just as astonishing," McKenzie told the *Bay Guardian*.

The ICE presentation got him thinking. "Housing is a commodity in our culture," he said. "By definition, if we allow the prices to be set by the highest bidder, the person with the most money generally gets the house. That system works really well for the person with the money, but what about everybody else?"

By subsidizing low-income families so they could rent or buy high-priced homes, the logic went, taxpayers were just perpetuating the disparity. A land trust, on the other hand, works as an equalizer. A city or nonprofit retains the land but sells off individual homes, which can range from rural white-picket-fence houses to high-density urban apartments. This reduces the cost of ownership, allowing people to purchase homes with very little money down and mortgage payments comparable to rent. Since the homes are limited equity, they can't be sold for a profit — so they stay inexpensive from one owner to the next.

When an owner is ready to move out, he or she must sell the home back to the land trust at a price equal to whatever was paid, plus inflation, improvements, and around 25 percent of its appreciation. In exchange for a cheap house, the owner gives up the right to use housing as an investment capable of doubling or tripling in value. This simple choice profoundly changes the real estate market by creating a stock of homes that can never be gentrified.

Determined to slow Burlington's runaway housing market, McKenzie and other advocates secured a \$200,000 grant from the city's government and used that money to research the legality of land trusts and to buy their first few plots. Since then Burlington Community Land Trust has developed 473 units of housing and become a model for more than 70 land trusts around the country, with a total of 5,000 housing units.

McKenzie readily admits that there's a short-term problem with land trusts: creating them costs more up front than creating rental housing, especially in a city like San Francisco. But he believes they are one of the only ways the city can give its working class a shot at ownership and stabilize housing in the long term. Burlington mayor Peter Clavelle agrees. "Housing isn't something that should be traded and sold like stocks or gold or pork bellies, but should be treated differently," he said in a 1998 interview by Women's Educational Media. "We've attempted to commodify the housing stock so people who own their own homes — many of them for the first time — are stockholders and have some control over their destiny."

The Berkeley-based Northern California Land Trust has spent 28 years trying to

introduce that concept to the Bay Area. To some extent it's been successful: the nonprofit has bought or rehabbed close to 70 units, selling them over time to their inhabitants while holding on to the land. Last year Rep. Barbara Lee (D-Oakland) got Fannie Mae, the largest private source of home financing, to team up with Community Bank of the Bay and loan NCLT \$500,000 to serve West Oakland. But even though NCLT is one of the oldest land trusts in the country, it only owns one home in San Francisco.

East-West House, that home, looks like any other Victorian on Baker Street: an inconspicuous doorway, giant rounded windows, dingy white paint. But inside, are 14 people who didn't know one another before they moved in. There's a nurse, a social worker, a student, a retiree, a married couple, and a nonprofit lawyer. Living as a collective, the residents share nearly everything: bulk food, expenses, even the hot tub out back.

Given the chore wheels and rent charts, it's hard to imagine this as the same place where Jack Kerouac and other beat luminaries once stayed. Long-term resident Kathryn Sheldon describes East-West House in the early '70s as a spot where everyone would gather for long dinners, telling stories over passed joints and bottles of wine. If you were charismatic enough, you could go for months without paying rent.

In its current form East-West house operates as an orderly co-op where, for around \$500 a month, its low-income residents are about to become homeowners. When NCLT took over the property from a defunct nonprofit in 1998, the agency immediately started preparing the residents to purchase the home while NCLT keeps the land. Each month they have mandatory trainings on how to elect their own officers, write bylaws, and manage their finances in case they need a new roof someday. For resident Tim Huet, living in a collective land trust makes perfect sense. "I just believe in the principle of sharing more resources," he said. "I think it's crazy that we live in a society where for every four people, there are three cars. At the same time, the only way to have any security in San Francisco is to own a home."

MOH money

If ownership creates security, why isn't the city creating ownership? Since 1988 the city's Affordable Housing Fund has offered loans to 10 rental-housing developments but only one ownership project. The city's 2000 Consolidated Plan sets a goal of just 100 affordable ownership units to be created over the next five years.

When it comes to the city's housing decisions, a huge amount of power rests in the hands of one woman: Marcia Rosen, the director of both the Mayor's Office of Housing and the Redevelopment Agency. Although Rosen is considered a darling of the nonprofit housing community, several local activists told us she has been lukewarm — if not downright icy — when it comes to land trusts. Rosen declined our request for an in-person interview but we did meet with Joe LaTorre, MOH's planning and

monitoring director. Though his office is "interested" in the idea of land trusts, he said, "there are a lot of equivalent benefits between that and what we're doing now."

When pressed, LaTorre rattled off the litany of concerns that are common among liberal housing advocates: banks are hesitant to offer nontraditional mortgages; publicly owned housing carries a stigma; a land trust can, like any housing corporation, be ruined by corruption. But LaTorre's biggest concern, one that cuts to the core of the argument, is that ownership housing is just too expensive. With only a limited pot of funds, much of which has state and federal restrictions, the city can create more units for rent than it can units for sale.

Land trust supporters don't dispute that. But, they argue, it isn't a competition. Land trusts aren't the answer; they're an answer, part of a broader strategy to address the housing crisis. Instead of pulling funding from badly needed rental housing, the city should find new sources of revenue or reallocate some of the money it already

will strengthen the program by codifying it as law and applying it more broadly, so that as many as 100 additional units of new affordable housing could be created each year.

Using tax-increment financing, a tax deferral agreement, the Redevelopment Agency has developed 350 units for sale over the past decade. These are geared toward households making 40 to 100 percent of the area's median income and are concentrated in Hunters Point, Rincon-Point, South Beach, Western Addition, and South of Market.

McKenzie, who now helps create land trusts in Portland, Ore., points out that while these are all valuable programs, they may not keep housing permanently affordable.

In the case of MOH's down-payment loans, for example, properties can be sold a year or two after they are purchased, with only the loan amount plus a share of its appreciation returned to the city; the actual home price can be raised to whatever the market will bear. Redevelopment Agency units have resale price restrictions

four-person household). Though this would ideally include the working class, in reality HUD's definition of the San Francisco area median is skewed upward by the inclusion of Marin and San Mateo.

David Jay-Bonn, executive director of NCLT, emphasizes the importance of looking at the population you really want to serve and what they actually earn. Although the San Francisco median single-person income is \$56,050, Department of Labor stats show that 74 percent of the city's residents make less than \$50,000 a year. That includes librarians, artists, athletes, security guards, waiters, office workers, and truck drivers. According to HUD's calculations, a four-person household making \$50,000 could afford only a \$179,532 home, which, in San Francisco, means no home at all.

What if San Francisco had taken \$5 million, one-third of its Prop. A first-time home-buyer money, and invested it in developing land trusts. Instead of assisting 40 families to buy unaffordable homes, the city could have developed 20 land trust apartments. Initially, that would have



Collective wisdom: From left, Tim Huet, Romy Drager, Kirsten Marshall, Nyarkoa Mensah, Andrea Drager, Xavier Naranjo, Nicole Koch, John Craig, Allen Jackson, Richard Williams, and Guy Albert are residents of East-West House, San Francisco's only land trust.

spends on first-time home buyers. Because land trusts stay permanently affordable, they are, over the long term, a more efficient use of city funds.

At the moment, most of the city's affordable ownership units come from one of three sources: MOH, the Planning Department, and the Redevelopment Agency.

Of the \$100 million raised by Proposition A, the 1996 affordable-housing bond, \$15 million was put aside for homeownership. MOH has doled out approximately \$12 million of that so far in the form of deferred "down payment assistance loans" of up to \$100,000, helping 40 to 50 families each year.

The Planning Department's inclusionary housing guidelines, which require large developments to include a certain percentage of affordable units, also add to the stock of ownership units. Legislation recently introduced by Sup. Mark Leno

— but only for the first four years. After that the agency will still try to replace a low-income seller with a low-income buyer, but that means an ever-increasing city subsidy.

MOH's LaTorre admits that, given today's real estate market, there is still a wide gap between who wants to buy a home and who could realistically find one — even with the city's help. MOH's Second Loan Program allows families to buy into one of eight city-run affordable developments, but there are only three apartments vacant right now, at an average price of \$372,666. The inclusionary units are also in short supply — the city's Web site lists only eight for sale.

To maximize limited funding, most of the city's programs aim affordability at the upper end of the middle-income bracket — including incomes of up to 120 percent of the median (\$96,120 for a

served fewer families — but over the life of the property, assuming several different owners, it would have served far more.

Nonprofit noninterest

If the city suddenly got excited about land trusts, there would still be another hurdle to overcome. Nonprofit housing developers have been hesitant to endorse the model for reasons similar to those espoused by the city: they fear that ownership housing would come at the expense of rental housing for those most in need.

Though he has remained outside of city government, Welch, who is codirector of the Council of Community Housing Organizations, is among San Francisco's most revered public figures. As an organizer in the '60s, he helped make the Haight one of the first neighborhoods where zoning regulations were tied to community

Continued on page 18

House

From page 17

interests. He and a handful of other activists drafted Proposition M, the original slow-growth initiative, and last year's Proposition L. But his high profile has a price: Welch is accused by detractors of holding the purse strings when it comes to the city's affordable housing funds, and calling the shots when it comes to who gets to build what.

"I do not believe we have a crisis in homeownership," he told us in a recent interview. "Eighty to 90 percent of what's been built in the past five years has been condos." But Welch admits that those condos (along with the city's 3,000 live-work units) have done nothing for San Francisco's working class.

When we switched to the topic of affordable homeownership, he recounted the battle over Parkview Commons, a 114-unit project near Kezar Stadium that he helped develop in the late 1980s with MOH's Rosen, then a neighborhood housing advocate. Although it took seven years to finally acquire the former Poly High School site, Bridge Housing eventually built a combination of three-story apartment buildings and two-story cottages for moderate- and low-income families to buy.

Kevin Drew, who works for the city's Solid Waste Management program, was one of the first residents to move into Parkview Commons. "A lot of the people who ended up in the units were teachers and working people and activists, a nice mix," Drew said. Though the development is limited equity, so he couldn't sell for a profit, the low monthly payments enabled him to save enough money to move to a bigger house in Petaluma.

But despite this success, Welch seems reluctant to advocate for ownership housing. "The political will is there, but there's pressure for [the city] to create the largest number of units as quickly as possible," he said. Welch points out that given that pressure, it makes sense to concentrate on rental housing geared toward the very poor, who are still seriously underserved.

Carlos Romero, executive director of Mission Housing Development Corporation, agrees. He points out that the federal government actually favors homeowners through tax breaks, which cost the country several times more than it spends on affordable rental housing. Although MHDC once produced ownership housing, it now focuses only on rental. "There was an internal decision made," he told us. "Should we do single-family homeownership stuff, or should we do permanently affordable rental housing?" But when we pointed out that land trusts provide both homeownership and permanently affordable housing, he conceded that they might be worth considering.

The nonprofits are justified in worrying about their funding being misspent, but the either/or approach inevitably neglects a sizable number of city residents. A recent *San Francisco Chronicle* headline based on a Planning Department study read, "10 Year Portrait: S.F. Middle-class Forgotten." In opposing restrictions on TICs, Sups. Hall, Leland Yee, and Gavin Newsom made pleas on behalf of the middle class. And, in a certain way, they were right. People who have lived here for several years clearly want the option to buy homes. If we don't provide those opportunities, middle-class families will eat up existing rental housing stock, evict tenants to buy TICs, and vote for anything that sounds like a way to own.

Is there surplus land?

One of the main reasons land trusts are expensive is the staggering price of land. An average plot of vacant land in San Francisco sold for \$332,725 in January 2001, up from \$161,825 in 1996, according to DataQuick Information Systems, a real estate tracker. But there's a fairly obvious solution to this problem: using government-owned surplus property.

Nonprofit agencies and city planners have been scouring the city for vacant lots and empty buildings. But just because they find it doesn't mean they get to use it. Given the housing crisis, many advocates have suggested that San Francisco offer a first right of refusal to affordable housing developers who want to build on surplus land.

But, at the moment, the city has no such preference system, according to Steve Legnitto, acting director of the city's Real Estate Department. Land cannot be declared "surplus" until it has first been offered to all other departments. Then it's transferred to the Real Estate Department, which auctions off parcels every few years. Legnitto told us that there are only three city-owned sites considered surplus right now, none of which are in San Francisco.

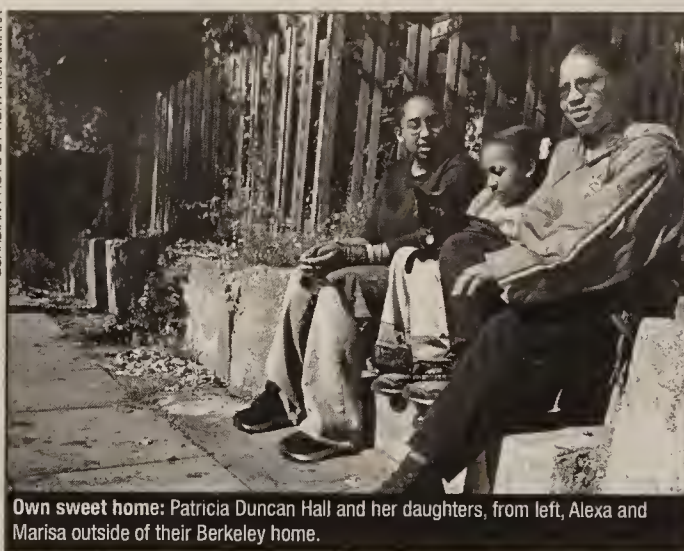
Although the San Francisco Unified School District considers housing a priority use for surplus land, it may be years before a particular site is turned over. SFUSD has long been considering selling its property at 1950 Mission St., but after negotiating on and off with both for-profit and nonprofit developers, they've decided not to sell, spokesperson Jackie Wright told us.

Similarly, the Planning Department has spent the past three years researching housing options for the area around the Balboa Park BART station — even though Muni hasn't officially declared the land surplus.

Leasing out surplus land has become a source of revenue for city departments (Muni just made \$300 million in a 65-year contract with a posh hotel), but is it an appropriate source? "A city like San Francisco that has very little space needs

to consider very carefully how it uses its surplus land," said Toby Levine, who sat on the Planning Commission from 1992 to 1996. "The city needs to set its priorities, and the priorities should be not the short-term revenue needs of the departments but the long-term needs of the city as a whole."

Others have suggested that San Francisco should also be land banking: buying up property when it comes up for sale — whether that means vacant lots or existing homes. Even if the land can't be developed immediately, at least it gets removed from the speculative market.



Own sweet home: Patricia Duncan Hall and her daughters, from left, Alexa and Marisa outside of their Berkeley home.

As Welch said, "The most affordable housing is existing housing."

Before moving into East-West House, Huet tried to convince MOH to buy his former building and several others being sold by Catholic Healthcare West and to hold on to them as land trusts (see "Tenant Land Grab," 1/20/99). But even though his fellow tenants averaged only 40 to 50 percent of HUD's median income level (approximately \$30,000), the city chose not to intervene.

Finding the funding

Assuming that more land could be made available, how could the city help finance its development? HUD funding is already starting to shift toward homeownership, as is common under Republican administrations. Unfortunately, HUD-sponsored "self-sufficiency" is often used as a justification for cutting much-needed aid. But land trust advocates say there are also several local sources to be tapped.

First, the city should look at affordable housing funds it hasn't been collecting or monitoring properly. In the past three years the Planning Department failed to collect \$9.3 million earmarked for affordable housing because it did not adjust a simple formula for inflation (see "Poor Planning," 3/21/01). That was unearthed just five months after the *San Francisco Business Times* reported that

MOH was slow to spend \$7.3 million already collected from developers. According to LaTorre, that money has now all been spoken for.

Even if the city starts collecting all of its fees, San Francisco will still have a significant unmet need for housing. In response, Sup. Chris Daly has proposed a new affordable housing bond, part of which might be set aside for land banking and cooperative land trusts. In case the general obligation bond, which requires a two-thirds vote, doesn't fly, Daly has suggested using revenue bonds, in which housing is financed on a project-by-project basis.

default because you have an organization of people with a common interest, working as a community."

Just trust us

It's a Saturday afternoon in early June and a small crowd of local activists are assembled at Sacred Grounds café near the Panhandle. They are the San Francisco Land Trust Collaborative, a group of hopeful housing advocates and wanna-be homeowners who think San Francisco could learn something from Burlington, Vt. The meeting has the same slightly chaotic feel as that of any new political movement, but the group also has some serious support.

On June 25 Sup. Matt Gonzalez called for the creation of a community land trust task force to investigate ways to apply the model. At a somewhat contentious meeting of the Chamber of Commerce's Workforce Housing Committee July 18, Daly described land trusts as one of the best ways to encourage homeownership.

But Portland's McKenzie stresses that land trusts will really take off when the model gains grassroots support. "The only way [to address the housing crisis] is if people in the community require that their government approach things in a different way," he told us. "The best time [to create land trusts] was 20 years ago," he said. "The second-best time is today."

After a decade dominated by housing strategies geared only toward the top and bottom of the income spectrum, maybe the land trust's time has come.

Natashia Harris sold her house in southern California when she moved to San Francisco last year to work as a legal analyst. She was thrilled to find a home on Treasure Island but her monthly rent cost more than her former mortgage. "Buying a house was clearly not an option when I came here," she said. "I lost all the benefits of ownership." That's what prompted Harris to help start Homes on Treasure Island, a volunteer effort to turn existing Treasure Island housing into a mixed-income cooperative land trust. Once the city takes over land from the U.S. Navy in 2005, HTI wants residents to make home payments to the city itself.

"We think housing makes more sense than creating an amusement park, hotels, or golf courses," Harris said. "Rather than tearing down the homes, we're offering to make this a place where people actually live — and own." ♦

The Rules Committee of the Board of Supervisors considers the creation of a land trust task force Thurs/2, 1 p.m., Room 263, City Hall, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 554-5184.

Research assistance was provided by Richard Mead.

E-mail Cassi Feldman at cassi@sfbg.com.

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Hardwired?

Q: Do you think the ability to tolerate and/or enjoy an open relationship is innate or learned? I am an emergency room physician, my wife a homemaker. Over the years I have changed, looking for new areas to explore, including relationships. I love traveling, playing classical guitar, art, museums, cooking, flying airplanes, scuba, and sex! I have no intention of breaking up my family, and I love my wife dearly. We have experimented with an open relationship, yet she became fearful and now insists the whole thing was a mistake. For me it was like tapping into an endless river of energy. Even she was giddy with such a new outlook on life: she took a lover for a short period of time, only to retrench later because it was "too crazy." Now she thinks I have an "addictive" personality, depending on what Web site she is surfing that day. She thinks that because the desires persists, it is "proof" of my addiction, that I would risk the family. Yet she would be willing to dump our relationship if I shed monogamy! Of course, the norms of society are on her side. My whole life I have been a salmon swimming upstream, one of the reasons she loves me ... and one of the things that may separate us. I have told her I will make monogamy work, but it feels very odd to me. Does this sound like addiction? Obsession?

A: Like the word promiscuous (i.e., having more partners than I think you ought to have), obsession is a label often affixed by others. One man's addiction is another man's hobby. Scientific exploration seems to corroborate that some humans are hardwired to need order and comfort whereas others require a great deal of sensory input. That you have chosen emergency room medicine as a specialty, rather than, say, ophthalmology, would seem to indicate a personal preference for higher stimulation. Is your wife someone of methodical habits, the kind of woman who enjoys the same daily breakfast, bedtime, vacation spot? If so, what you have is your basic opposites-attract coupling, and how you adjust to it, or not, is going to be very individual. You might explore some of the online discussion groups such as www.polyamory.org just to know there are others who share your predilection and perhaps find some cyberfriends.

Q: I am 18 years old and have been friends with a very beautiful young woman for about two years. The other day I went out with her and attempted to kiss her, at which time she threatened to bite me! What's up with her? I have not hurt her in any way, nor is she with anyone. I care for her a lot and thought she felt the same. What do I do now?

A: You talk about it. If your physical move came out of the blue after two years of friendship, her response might have been an automatic defense to a perceived attack. It could also be a very migracious way of telling you that anything sexual between you is not to be. Ask her where you stand and take it from there.

Q: I just got married, and my husband and I are having a serious problem in bed. He wants me to sleep nude because he likes to cuddle against my soft skin. OK, I have been sleeping nude on hot nights since I was 14, but he is hairy, and I don't like the feel of his body hair. He is wondering if I am really a lesbian. I can't say I have ever fantasized about making love with a woman, and I do desire him. In fact, his hairy body is visually appealing but not sensually. Have you ever heard of this problem, and do you have any solutions?

A: The first letter like yours that I received seemed odd, since I personally really like hair. But over the years I have received several from folks with the same dilemma. I wish I had a simple solution beyond cream rinse on his body hair to perhaps soften its texture. Some men are willing to get rid of their body hair; some even love the smooth result. Some women get over their aversion. Some couples adopt sleep clothes and save nude contact for moments of high passion. Experiment and hope for the best.

Q: Occasionally, when the work muse leaves for a while, my mind wanders, and I'll look at the sex ads on gay Web sites. I think I'm pretty savvy in most areas, but lately with younger guys it seems they talk about being OK with "420." Any clue what this is?

A: Not a gay thing, but universal. It means marijuana use. ❖

Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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Book threat

It's déjà vu all over again. A Russian has been imprisoned for criticizing the ideology of a major state power. And, to compound his thought crimes, he's been helping people gain access to books. Is this a USSR horror story from the Stalin-era vaults? A cautionary tale from Ray Bradbury?

Nope. Unless you've been buried under a rock for the past couple of weeks, you know that it's taken directly from headlines in the good old USA. On July 15, Russian graduate student researcher Dmitry Sklyarov was arrested by the FBI shortly after leaving the DefCon hackers conference, where he'd delivered a treatise on why Adobe's eBooks software isn't as secure as the company claims it is. Almost anyone with a bit of know-how could crack Adobe's encryption code.

Apparently Adobe had been gunning for Sklyarov's company, Moscow-based Elcomsoft, for quite a while. Elcomsoft manufactures a program called Advanced eBook Processor, which, among other things, lets readers enjoy their legally purchased eBooks from more than one computer — in other words, it allows users to copy their eBook onto another machine. And that's what pissed Adobe off. Moreover, Sklyarov wouldn't keep his mouth shut. Like a responsible consumer advocate, he said publicly that Adobe's spin doctors were lying when they claimed the Adobe eBooks format was secure.

When Adobe execs heard that Sklyarov would be in the country for DefCon, they tipped off the feds, who arrested Sklyarov under one of the little-used criminal sections of the Digital Millennium Copyright Act. Under the DMCA it's a crime to "manufacture products that circumvent copyright safeguards." The DMCA, however, is a U.S. law. According to Electronic Frontier Foundation lawyer Robin Gross, who is aiding efforts to free Sklyarov from jail, the situation is particularly ironic because "much of Adobe's software would be illegal in Russia, because it doesn't allow you to make backups [of the books you bought]."

Gross and EFF representatives met with Adobe on July 23 and urged the company to withdraw its complaint against Sklyarov. Late that afternoon an exultant Gross spoke to me on the phone. "Adobe and EFF are issuing a joint statement calling for the release of Sklyarov," she said (see www.eff.org). "Adobe feels strongly that they want to protect copyrights, and they respect the DMCA, but they agree that the criminal provisions in this case are inappropriate." Meanwhile, protests organized by hackers, software developers, and freedom-of-speech advocates were being held across the country.

Despite Adobe's statement and the escalating protests, Sklyarov is still in jail. Gross met with representatives from the office of the U.S. Attorney for the Northern District of California on July 27. As of this writing, the Department of Justice has not issued a decision on whether it will pursue the case.

Regardless of the outcome, the fact that Sklyarov wasn't released quickly after Adobe dropped its complaint speaks volumes about future U.S. policies regarding electronic freedoms. Robert Mueller, the attorney who instigated Sklyarov's arrest, is about to go through confirmation hearings for his nomination for FBI director. Perhaps Mueller is trying to play to the Bush regime's nostalgia for cold war politics. The Russkies are out to undermine our beloved corporations and deliver free books to the unwashed masses!

Or maybe this is just another way the state has found to suppress the distribution of books, long considered the most subversive medium for cultural communication. At the annual meeting of the American Library Association in June, librarians voiced their dismay over the DMCA and discussed their fears that they would be targeted for lawsuits by "copyright absolutists" just for loaning out books. But interestingly, Pat Schroeder, president of the Association of American Publishers, issued a statement supporting the DMCA. Like the execs at Adobe, representatives of publishing corporations are eager to uphold the idea that the free dissemination of books should be illegal.

The DMCA allows the state to censor books in a whole new way: instead of keeping books from the public based on their allegedly obscene or unsuitable content, the DMCA courts the goodwill of corporate America by outlawing any software that makes books free to the public. There are only about six major publishing conglomerates controlling book content in the United States, and the DMCA makes their authority over which books get circulated even more profound.

Obviously the implications of the DMCA for the publishing world are far broader than keeping rampant copyright violators at bay. What the Sklyarov arrest demonstrates is that anyone who defies the corporate control of books — whether that's control over their electronic form or their publishing-house-dictated content — can go to jail. And oddly enough for this digital age, the Sklyarov case reminds us that books are still a threat to state power, just as they have been for thousands of years. ♦

Annalee Newitz (freebooks@techsploitation.com) is a surly media nerd who reads and reads and reads. Her column also appears in *Metro*, *Silicon Valley's* weekly newspaper.

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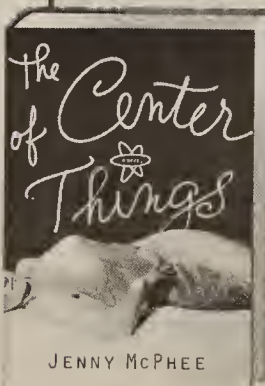
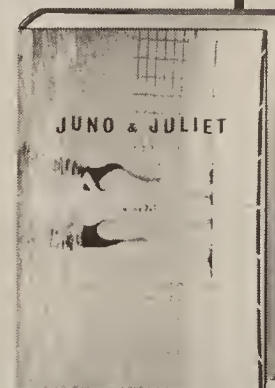
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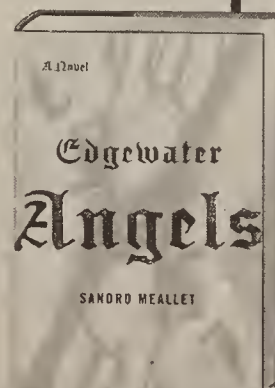
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Sitting in back

Catching the 5 Fulton bus at McAllister and Fillmore one recent morning, I was greeted by an unlikely din — a refreshing contrast to the usual morbidly stunned silence of the Monday rush hour. The volume rose a decibel or two as I approached the back of the bus. A gaggle of elementary school-age kids were out on a field trip, their voices rising in excitement. The faces before me, agog with anticipation, were nearly all black: there was only a smattering of white and brown among them. Each chest was branded with a shiny white label, lettered with the meticulously crayoned words “Rosa Parks E.S.”

Forty-six years ago, in Montgomery, Ala., one woman refused to give her seat up to a white passenger and move to the black section in the back of the bus. Forty-five years ago, following bus boycotts led by Martin Luther King Jr., the Supreme Court ruled bus segregation was unconstitutional. Five years ago Rosa Parks received the Presidential Medal of Freedom. And yet today, whenever I ride the bus, it seems like every African American kid on it is sitting in the back.

“We learned we had to go to the back of the bus,” Thomas Wright, who works as a teacher’s aide at Rosa Parks Elementary, says. “We were trained. It’s still in our mentality.” I get off of the bus and approach two African American girls waiting at the stop. “Where are you going to sit when you get on?” I ask. “In the back,” both answer in unison. When I ask them why, they are stumped. “We just do,” says Natasha Jordan, who is 17. “Everyone does.” I ask her if she knows of Rosa Parks. She eyes me disdainfully. “Of course,” she says. “I guess we sit in the back because we’re used to it, from back in the day — back in Rosa Parks’s day.”

Habit can run half a century old, it would appear, even when habit becomes obsolete. But is sitting in the back of the bus a habit? Is it really an unconscious remnant of racism — “internalized oppression,” if you will — or is it, rather, a conscious choice? Matthew Eashman, 22, thinks it’s a choice. “Sitting in the back of the bus did originate from the black culture and experience,” he says, as we bump along past Divisadero. “But nowadays, it’s not about where to sit, because we have the freedom to sit anywhere. I come back here because it’s a style — everyone checks to see who’s sitting at the back of the bus. Look.” He points out the window as we pass Webster, and I watch as a cluster of black kids pause in their conversation to glance up, eyes combing the back of our bus. Eashman smiles. “It’s a fad,” he says. “No one thinks about it. I’m not going to worry because Rosa Parks went to jail.”

Everyone seems to know the history. But for many kids riding the bus today, constitutional segregation is a vague element of a distant past. They just want their social space, and the back of the bus provides that. Is this new manifestation of segregation merely a weird coincidence? Is race on the bus simply not an issue today?

Marvin Henry, 16, isn’t so sure. “I feel more comfortable in the back,” he tells me. “I stay away from the people in the front because they’re mainly Caucasian.” White commuters have staked out their territory, just as black kids have staked out theirs. So is it that white bus riders are used to sitting in the front? Perhaps the habit is white in origin, but voluntary self-segregation on both sides of the color line puts blacks in back. Henry considers this. “Well, bad kids sit in the back of the bus,” he says, voice heavy with sarcasm. “White bus riders have stereotypes, like thinking that an African American will try to rob them.”

Eashman adds, “People are always going to focus on the rowdy kids in the back. Some will say it’s our age. And some will say it’s our race.” “But,” he insists, “it’s not the main issue. Instead of where people ride on the bus, African Americans are focusing on housing, living conditions, and how much you make. Those are the real issues nowadays.”

Certainly the issues have changed. No one that I spoke with expressed direct or verbalized racism as a reason for moving to the back of the bus; still, people frequently cited it as the reason riders of other races stayed away from the back. Many African American kids said it was their choice to move to the back but also that they’d feel uncomfortable sitting elsewhere. To me, it’s these elements of subtle discomfort that stand out as the reasons why black kids head back and white riders don’t — here, in our daily habits, we see racial tension that’s not always conscious. Put simply, where you sit on the bus still matters. ❖

Marisa Handler is a Bay Area writer.

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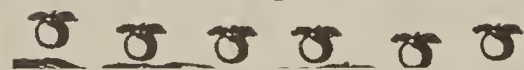
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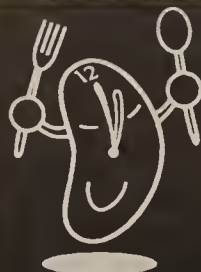
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Riding to RoHan

By Paul Reidinger

As we begin the great run-up to the December release of the first of the *Lord of the Rings* movies, those of us who spent our adolescence soaking in Tolkien are naturally hypersensitive to portents. Last week I was reading Anthony Powell's memoir *To Keep the Ball Rolling* and found a reference to a London bookshop called Varda — Varda being, in the cosmology of Middle-earth, the High Elven name of Elbereth, the star-queen. Apparently Tolkien, as a young Oxford don and budding mythologist, was familiar with the bookshops of Charing Cross Road.

Rather closer to home, I found myself drawn to a newish venture in the Inner Richmond, the RoHan Lounge. Despite the oddly capitalized midword *H*, I tingled with anticipation. Would there be a Tolkienish theme, something about horse-masters of Rohan, knights in shining armor with keen swords, bright spears, flowing flaxen hair, and all the rest? With the Gondor Café soon to open next door?

No, no such. And in fact one of the owners, Rolan Reichel (the first half of whose first name gives the Ro to RoHan), confided to me that he is not, shall we say, Tolkien *literate*. Nonetheless, I forgive him, for the little restaurant he's been operating since March with his partner Anlie Han (she donates the whole of her last name) is a lovely little place — like a cross between AsiaSF and Hayes and Vine. RoHan offers a menu of Asian tapas similar to the former's, and with a sinuous banquette rolling deep into the narrow space, it physi-

cally resembles the latter. But there are no "gender illusionists" shimmying up and down the bar, and while wine is available, the real draw in terms of booze is soju — essentially the Korean version of vodka, though far smoother, really almost silken despite its 50-proof kick.

Reichel thinks that RoHan Lounge is quite possibly the only place in town where you can get soju, whether straight up in little shot glasses or in various \$5 cocktails flavored mainly with citrus, ginger, basil, and mint. Chef Isaac Mancilla's menu, on the other hand, is replete with Asian comfort-food items, from a creamy, delicate rendition of tuna poke with pale green wasabi crackers (\$7) to fabulous, smoky-sweet Korean short ribs of beef (\$7.50) distinctly perfumed with ginger.

Those two items, incidentally, are among the most expensive on the menu. The only pricier dish, mussels simmered in a Thai-style coconut-red curry sauce (\$8), suffered from a slight oversalting — a small irony, since most of the menu is in the \$5–\$6 range (the proprietors have clearly been reading the chronicle of woe that's unfolded in local business pages in the past year) and is largely free of defects.

We particularly liked the scallion pancake (\$4.50) because it was, quite literally, a fist-size, yellowish, pancake-tasting pancake studded with chopped scallions and sliced up like a Spanish torta, the easier for dipping in the plummy-sweet hoisin sauce on the side. Equally good: walnut shrimp (\$6), which can so often

be cloying but here were beautifully crisp-tender, with just an artful piping of sauce underneath.

Because the dishes are modest in scale and cost, you can order quite a lot of them without tumbling into the maw of gluttony. It wouldn't be at all out of order, say, for two people to order the phyllo-like spring roll with shredded beef (\$5.25), a saucer of a ponzu-like sauce on the side, and the cracker-crisp crab and cheese wontons (\$5.25), with their saucer of basil vinaigrette. And then, unable to choose between dumplings filled with pork and napa cabbage (\$5.25) or with shrimp and chives (\$5.75), to order both. Such a procession of courses *feels* bountiful, without causing one's seams or wallet to split.

However. Some dishes are just plain bad, chief among them the kimchee (\$2.50), the spicy pickled cabbage, which we found here to be unpleasantly bitter. This is sad, since kimchee is such a prominent staple of the Korean table. The chicken satay (\$5) were tough and lifeless, like wet leather shoes dried to intractability in front of a furnace vent. Peanut sauce too thick and chunky to bring much aid. And the calamari with chipotle aioli (\$5.75), while sounding spectacular, attained the dubious distinction of being both too rich and too bland.

It would not surprise me if some of the marginal dishes were simply blotted from the menu at some point. (The exception would have to be the kimchee, which must be fixed.) RoHan is new, after all, and part of the nerve-wracking pleasure of running a restaurant is yanking the stuff that doesn't work and experimenting with stuff that might. It's a bit like managing prima donna, unpredictable baseball players, those Tolkienesque, if not quite honorable, white knights of our time. ♦

RoHan Lounge.

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Lord of the drink: The pan-Asian restaurant RoHan Lounge is quite possibly the only place in town that offers the Korean liquor soju, here enjoyed by Paul Banks, left, and Tanya Griffith.

Without Reservations

High anxiety

It is fascinating, though not at all comfortable, to watch the local restaurant business's reaction to our economic misadventures. Publicists have become more than usually insistent about ballyhooing their clients (you must try this; you must go here or there; my client wants to be listed). And now even proprietors and chefs are getting into the act, calling or writing to announce price cuts, a new sparseness in menus — value for shrinking times that are probably far worse than we've yet recognized. When the commercial vacancy rate South of Market is 26 percent, as the *Chron* reported last week, you know something drastic is happening.

So, strange times, with strange portents, though none stranger than the handwritten note from Gordon Drysdale that arrived in the mail recently. Drysdale's restaurant, Gordon's House of Fine Eats — the one with the strangely poignant orange dot on its sign — sits at Mariposa and Florida Streets, ground zero for the big bang that launched the dot-com lollapalooza a few years ago and now ground zero for what has become known as the "meltdown." When Gordon's opened, you could hardly squeeze in the door, so heavy was the crowd of the nouveau riche, garbed in chic black and engaged in the serious business of ordering bottles of fantastically expensive wine.

But lately Drysdale is letting it be known that Gordon's is serving *brunch*. That is slightly chilling, brunch being essentially a recycling program for restaurants, a way of repackaging unsold odds and ends as omelettes or frittatas or hash — profitable frugality on the sly. Even more chilling is the fact that Drysdale's note was written in *pencil*. Pencil! Who writes in pencil except schoolchildren and serial killers? The note left me with the vague impression that I'd somehow found it stuffed in a bottle that had washed up on some beach. *I'm lost, I'm marooned!* the note seemed to scream in subtext. *Rescue me!*

We're penciling in a visit.

Meantime, my recent piece about Louisiana food ("Whistlin' Dixie," 7/4/01) occasioned considerable comment, much of it hostile. One irate reader chastised me for not mentioning Cajun Pacific and went on to dispute the well-settled proposition that gumbo is descended (in part) from bouillabaisse. Said irate reader — and other readers who are interested in the relation between gumbo and bouillabaisse, or other aspects of the history of Cajun and creole cooking — should check out this Web site: www.jfolse.com/history.html.

Paul Reidinger
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dine cheap eats
by dan leone

The thing

So long as we're on the subject of sports bars, I may as well tell you about Zeke's Sports Bar and Grill down near Pac Bell Park, Third and Brannan. I went there recently to watch the Indians and White Sox beat each other over the head with sledgehammers, cast-iron skilletes, and mail-order 500-pound Acme anvils on the Cartoon Channel, or maybe it was ESPN, or ESPN-2, or ESPN-222. I left in the third, and it was already 7-4 Cleveland, which projects to 21-12 over nine, and I'm a fan of good pitching, defense, "small ball" ... if you will, as they say. Well, wouldn't you know it?

Final score: Indians 7, White Sox 5.
I'd be kicking myself except that I left when I did because I had to leave. I was late as it was for band practice. And another reason I'm not kicking myself is because I got to get some mighty fine eatings inside of me during those three long innings, not to mention a half-hour rain delay. Of course, it cost me an arm and one-third of one of my legs, but you come to expect as much out of sports bars. If you're there for a game, and if you stay for the whole thing, that's three hours, four if you're an American Leaguer (four and a half with a half-hour rain delay). Whether you're drinking, like most people, or eating, like me, you can do a lot of damage in three or four-and-a-half hours. In just two at Zeke's, for example ... let's see:

Chicken wings — \$7.50
Hamburger — \$7.50
Brat — \$7.95
Veggie burger — \$7.95

And before this starts to sound like an American Express commercial, let me just cut in to say that this was not all consumed by me. You knew that, didn't you? — on account of the last item listed. I ate the burger, which was a half-pounder, with fries, and half of the wings. My sports fan friend Golf Clubs, whose name I hereby change to the Lock, he ate the other half of the wings and the brat. And our country trucker pal Tanya Trucker, she got the veggie burger.

But we like her anyway. But she didn't exactly like her veggie burger very much. But what do you expect from a veggie burger?

Which reminds me: there's this thing in my fridge which would best be described as a ... thing, I guess, only disgusting than anything I've ever seen this side of the crapper. It's been there for weeks now, and I know what it is, but it refuses to go bad, so I can't in good conscience throw it away. It's an all-natural tofu burger. I thought about feeding it to the sheep, or chickens, or Crawdad, but Crawdad won't touch it with a 10-foot claw, and I remember what happened once on a camping trip when we tried to interest a drooling hungry canine visitor in a tofu pup. Animals won't eat that shit! So whoever brought it to our last barbecue and left it, you are hereby invited back for another barbecue at your earliest convenience. Bring one bun. And a guest — ideally whoever the hell left the Zimas.

But how did I get here? Oh yeah, the Trucker's veggie burger. She wasn't thrilled with it, but she cleaned her plate, bless her truckerhood, and likewise the Lock. Lard knows I lapped up every last drop of grease from my half-pounder, rare. It was delicious. The fries were fresh-cut. The hot wings were hot. Our only complaint, taste-wise, was the ketchup, and it wasn't my complaint. I understand it, because I'm the same way about some things, such as cola (if it's not R.C., I don't want it). But when it comes to ketchup, it's all just ketchup to me. To the Trucker, maybe because she comes from Pittsburgh, it has to be Heinz. And the Lock backed her on it. This was Del Monte or some such. Whatever. If I start noticing subtle differences between one kind of ketchup and another, I run the risk of actually doing my job. And that might start to seem like work, so let's leave ketchup out of it.

As for Zeke ... hey, he's a sports bar, and, as sports bars go, a damn good one. More TVs per square footage than any other sports bar I've been to. Pool table, darts. The guy behind the bar when we were there was the owner of the place, I think, and he was nice and funny and, more important, he was very good with the remote controls. Most important, though, the place's juju is spotless: Cleveland 7, Chicago 5. ♦

Zeke's Sports Bar and Grill. 600 Third St. (at Brannan), S.F. (415) 392-5311. Daily 11:30 a.m.-1 a.m. Takeout available. American Express, MasterCard, Visa. Wheel-chair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

Un buen viejo

Sometimes I imagine myself to be the same eater I was when Robin and I moved to Berkeley and our next-door neighbors Cheryl and Michael took us for the first time to Mexicali Rose. Back then I wouldn't think twice about putting away a no. 4 combination: a green enchilada and chicken tostada with guacamole, sour cream, rice, and beans. I won't tell you exactly how long ago that was, but it was before Tricky Dick waved bye-bye from his helicopter on the White House lawn, which was the same year the self-described "oldest Mexican restaurant in Oakland" moved to its present location across the street from where Alameda's North County jail now stands. And the combo plate that set me back about \$4.50 then goes for \$9.95 now.

I haven't become especially parsimonious over the years, so it wasn't the price that kept me from ordering Rose's most expensive combo pater, the no. 1 (A) — enchilada, chile relleno, tamale, taco, rice, and beans (\$10.45) — when Robin and I recently returned for our first visit since the days when the Ozzie's soda fountain gang celebrated Valentine's Day together in the long, narrow banquet room. Rather, it was the knowledge that my (shall we call it) "postgraduate" body doesn't burn lard-borne calories the way it did in younger days. But a slower metabolism can do wonders for a budget. Robin filled up on a single chicken enchilada verde (\$4.15), wisely eschewing sour cream, which resulted in an additional huge scoop of guacamole, while I barely polished off the same plus a pork tamale (\$3.15). We ended up spending more for our half-pitcher of margaritas on the rocks (\$12.25) than we did for our food.

Rose has changed very little in the 27 years since it moved to its "new" building. The TV above the separate bar remains tuned to sports shows. The huge murals and paintings on the walls of the two dining rooms still look like Aztec science-fiction cartoon panels. The Grey Poupon-colored vinyl booths are holding up pretty well. Some of the cheerful, efficient, colorfully uniformed waiters are even the same. And the clientele is still one of the most mixed you'll find in famously multiethnic Oakland. One new feature is the burly security fellow wearing a tight polo shirt and standing inside the door by the cash register. He certainly wasn't on duty at the old location when that guy offered me a deal on a "still in the box" Sony TV that had taken up temporary residence in the trunk of his car.

The food hasn't changed much in the 30 years or so since Robin and I first ate at Rose, either. So why had this institution fallen off our dining radar for so long? For one thing, Oakland and Berkeley boast so many tempting choices beyond the old Mexicali Rose-Juan's Place-La Fiesta axis, from taco wagons to places that serve Niman Ranch carnitas, that it's easy to overlook an old standby. For another, although I'll go to the mat in defense of the tangy tomatillo sauce and the melt-in-your-mouth pork chunks wrapped in griddle-heated flour tortillas in the meat-only burritos, some of the food at Rose is in fact forgettable: like the mostly masa tamale with tinny tasting red sauce and the occasionally waterlogged chicken in the enchiladas, tacos, and tostadas.

But Rose is the kind of place that believes a platter exists to be filled. One day, when I realized that I could tweak my route home from San Francisco so that I'd happen to drive past the garishly bright pink building, I found myself facing a plate of delicious chilaquiles with rice and refried beans (\$8.65) that must have been intended for a family of four. (It did come with four tortillas.) Also, if you take the word of our friend Daniel, who makes frequent late-night stops there with his partner, Rose also has the cutest male busers in town, a fact he pointed out over tacos deluxe (\$9.75, with guacamole and sour cream) when he and another friend, Lovesong, joined us for a Friday night dinner.

Daniel also shared his brainstorm of requesting a cup of tomatillo sauce, into which he stirred some fiery green chili salsa to create a far superior dip for the slightly oily but crunchy tortilla chips. That was a stroke of genius second only to Robin's sliding of her Thousand Island-dressed lettuce, beets, and sliced tomato onto the hot platter with her chicken and cheese taquitos (\$3.75 each à la carte), thus re-creating the "warm salad" effect that our friend Dassy so relished back in the days before salad was served on a separate plate and proving that a little creative resource management can virtually turn back the hands of time. I can almost see a no. 4 in my future. ♦

Mexicali Rose, 701 Clay (at Seventh St.), Oakl., (510) 451-2450. Daily 10 a.m. - 1:30 a.m. American Express, MasterCard, Visa. Wheelchair accessible.



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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

The Window looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, €, AE/DC/MC/V.

Recently reviewed

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (P.R., 7/01) 1600 17th St. (at Wisconsin), S.F. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

On the cheap: vegetarian

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Mar-

ket (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V. **Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard has a casually elegant art nouveau decor. The food, too, is hot. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant. The food's flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

Moose's is famous for the Mooseburger hut the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provencal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling

dine listings

smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Civic Center, Tenderloin

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The kitchen handles the more difficult cases, such as fish, with considerable skill and some art. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

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Continued on page 30

Eat Here Now

From page 29

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$, AE/MC/V. **Laghi** occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but try the blackened catfish or the veggie jambalaya. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, lowered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero). 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, \$.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The setting is

flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$, AE/MC/V.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DS/MC/V.

Slanted Door gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality and classic preparations in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate atten-

1. Pezzi King chardonnay
2. A Greek feast in Orinda
3. Noi's lemon-and-white chocolate tart
4. Plum tart, made from the organic plums in the lunchroom
5. Trader Joe's black beans, with garlic, chili powder, tomato paste, red-wine vinegar, salt

tion: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$, AE/MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana.

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(P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Clémentine offers comfortable sophistication at a fair price. Free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/L/D, \$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near

Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V. Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$-\$\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Your Place Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

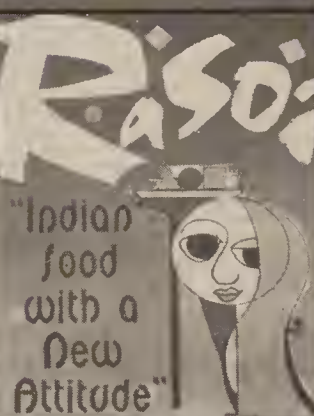
Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, \$, DCV/MC. ❖

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the mix

(m)Otherhood

Following Simone de la Getto's long road to fabulosity. *By Noel Black*

When I saw City High's saccharine but hooky hooker-with-a-heart-of-gold hip-hop/R&B reality tale "What Would You Do?" playing on MTV, I was stunned: "What would you do if your son was at home / Cryin' all alone on the bedroom floor / Cuz he's hungry / And the only way to feed him is to sleep with a man for a little bit of money." It didn't careen off into too many oversimplified moral clichés about sex work, a feat for the creeping moral glacier of popular culture. But the song played the woman as victim, and its tone still carried an implied apology and shame. I imagined what Lil' Kim would say if she were musing on the same scenario: "Yeah, I'm turnin' tricks / Cuz my kid's sick / But I ain't your bitch / So you can suck my dick!" — words that might just as well spill from the unapologetic lips of stripper, porn star, burlesque dancer, sex educator, dyke, and African American single mother Simone (no, not her real name) de la Getto.

Raised by a single dyke mom in Colorado Springs, Colo. (home of Christian organization Focus on the Family, along with a host of military bases and other atrocities), in an exile of fear and silence, I was instantly smitten with Simone's courageous motherhood. Whether propelling her tasseled pasties in the face of a crowd at a burlesque show, hiking her nightie for Shar Rednour's not-so-steely dan on-screen, or carrying the title belt of Gina "Boom Boom" Guidi (the female boxer of *Red Rain* fame) into the ring for Guidi's victorious WIBA bout, "What would you do?" isn't the question for de la Getto. It's all "no digas nada, just damelo" (her adaptation of Joe Tex's "don't say nothin', just give it here" line) and "work it out," as she says repeatedly in response to her son's complaints during our interview.

Born in Oakland not quite three decades ago, de la Getto was raised on the wrong side of the not-so-fabulous island suburb of Alameda in the only black family on the block. Her mother was a professional roller skater in the women's Roller Derby league and had met her father, a career military man, on tour. "She didn't figure out she was pregnant until five months into it, which meant that she was rockin' me in the rink! So I guess you could say I was born into show business." With her dad way out of the picture by the time she was three, many of Simone's

memories are of the Derbies that her mother performed in to support her family. "I didn't get that it was all fake until I was about seven. I remember running up to the rink and screaming, 'Don't hurt my mommy!' and my mom just telling me to get away. Afterward she explained it to me. All the women from both teams would hang out together after the show. They were all friends."

A healthy disgust for the suburbs and the bad aftertaste of high school brought de la Getto to San Francisco in 1991. She made a short go of it at fashion school while working as a receptionist at a hair salon but quickly grew bored and, on a dare, decided to try stripping. After balking at the bigger strip joints, she happened upon the Lusty Lady and found herself employed at what seemed like a fortune: \$8 an hour. "That was where I started figuring myself out. I mean, I didn't know anything about sex, and we'd all sit around and compare pussies onstage. I'd never met so many women being supportive of other women."

Aside from a few "double-trouble private pleasure" dances, de la Getto had never actually had sex with a woman until she was asked to be in her first all-girl porn film. It was one among many in Pleasure Productions' San Francisco Lesbians series: low-budget, low-pay productions touted as the only series to feature "real lesbians" rather than gay-for-pay fluff chicks staging male fantasies.

She also had a soft spot for nice guys, and one such nice guy worked the door/mop position at the Lusty Lady. They struck up a relationship that turned from "serious to super-serious" when she found out a year and a half later that she was pregnant. She decided she was going to keep the baby with or without a partner, no strings attached.

At that time, just before her son's birth ("I felt really sexy stripping when I was seven months pregnant") and after, de la Getto started dancing regularly for the dykes at Fairy Butch's night at the Coco Club. "I figured I had nothing to lose, because I just gave birth to this most amazing person and did the most amazing things with my body giving birth." It was at Fairy Butch's 1999 New Year's Eve party that Simone realized she would like to be with women full-time. She told her male partner it was off and was immediately faced with the reality of her situation: "I'm black. I'm a woman. I'm a single mother. And I'm a lesbian. I'm every-



Porn-again: Stints at the Lusty Lady and in fine films like *Hard Love* and *How to Fuck in High Heels* have helped Simone de la Getto figure out where she wants to go.

thing this society is not down with, and that's hard."

De la Getto found herself quickly scooped up and embraced by the Bay Area dyke scene. Not long after her breakup, she got a phone call from Jackie Strano — whom she'd met at a workshop on sexiness and motherhood in Berkeley — who asked her if she wanted to be in her and Shar Rednour's all-dyke-acted, -directed and -produced porn film, *Hard Love and How to Fuck in High Heels*. "I came out, and there was this huge party waiting to happen!"

That same year, de la Getto joined the Cantankerous Lollies, a burlesque troupe created by Harvest King in the mid '90s. "Burlesque is all about the tease and the art of seduction," she says. "Burlesque is the shit!" As the self-described "Naughty Lolly," she developed her signature act, which includes "fire, pasties, and a lot of fringe. I don't hesitate to get out in the crowd, shakin' fringe in their faces."

A year later, making good on a vow she'd made to herself, she quit dancing at the Lusty Lady and went to work at Good Vibrations as a sex educator and art curator in the San Francisco retail store. There de la Getto met her current partner and collaborator, Oriana Bolden, who recently left the company to start her

own projects, including homoSexual Chocolate, a production company dedicated to porn by and for lesbians of color. Together they worked on the forthcoming *Please Don't Stop: A Lesbian's Guide to Gettin' It and Givin' It*, due out in late September or early October. "There's nothing out there for lesbians of color," de la Getto says. "It's educational but with hot sex scenes."

"I worry about my son being taken away from me, and I feel like I'll be judged a lot, but I'm glad I'm not hiding," de la Getto says at the end of our interview. "My biggest fear is having career day at my son's school — but if he does, I hope he says, 'My mom's a stripper, porn star, sex educator, and lesbian extraordinaire!'"

Among her many other projects, de la Getto heats up the screen in Strano and Rednour's latest film, *Sugar High, Glitter City*, appears on Sssspread.com's online erotica site, gets down monthly at Debauchery, a radical dyke performance at the Campus Theater, and will be teaching a class on how to strip for your lover at Good Vibrations this fall. ❖

Simone de la Getto performs with the *Cantankerous Lollies* in the group's last performance Mon/6, 9 p.m.—midnight, *Make-Out Room*, 3225 22nd St., S.F. \$10. (415) 647-2888.

Rock and roll Fargo

When my mother's family left Sweden for the United States, they settled in North Dakota, on a stretch of farmland off a highway that served two main purposes: to connect Hunter (pop. 350) to Arthur (pop. 400) and to help get farmers to Fargo, the nearest big city, almost an hour away. They harvested row crop and sunflowers and kept a barn full of Holstein cows and a stable full of pigs on the road to slaughter.

In the '80s I would visit my cousins during the summer, and the L.A.-North Dakota split was always clear. My cousins wore John Deere hats, faded denim, and cowboy boots. I wore Ocean Pacific shorts, pink Lacoste shirts, and slip-on checkerboard Vans. I brought my Thompson Twins and Human League tapes. They listened to heavy metal while playing bumper pool in their wood-paneled, tornado-safe basement that always smelled of air-conditioning and motorcycle grease.

But like Chuck Klosterman, the author of *Fargo Rock City* (Scribner) and the product of another North Dakota farming town (Wyndmere), my cousins didn't look like metalheads. Klosterman begins his memoir — which argues for heavy metal as the official music of white Midwestern masculinity during a Reagan era of social emptiness and show-off capitalism — by confessing that he's never had long hair. That Klosterman never looked like Ratt or Mötley Crüe and never lived the kind of life that Ratt or Mötley Crüe sang about is part of the point of *Fargo Rock City*. In North Dakota being a metalhead in the '80s was about living a life not your own, created by guys in makeup and long hair who, in most cases, were more like you than anyone from L.A., guys from small Midwestern and Eastern towns who headed west for a fresh start and ended up double-fisting Aquanet and Jack Daniels and paying to play on the Sunset Strip.

On the cover of their 1996 *Look What the Cat Dragged In*, Harrisburg, Pa., boys Poison looked like beautiful Valley girls, airbrushed and hair-sprayed, eyelinered and lipstick, and became synonymous with L.A. rock and roll glam. But their songs weren't L.A. at all. They could sing, "I want action tonight," but they looked for it in Mayberry, "down the main street" where they would check out high school girls. Their glam metal standard "Talk Dirty to Me" is remembered as pure L.A. sexcapade, but Poison were bragging about being "at the drive-in in the old man's Ford." They even howled about a "rock n roll rodeo" on "Let Me Go to the Show."

Metal's role as a cultural conduit between country and city, rural farm town and urban circus, was the very premise of Guns N' Roses' "Welcome to the Jungle," which promoted L.A. as a disease ready to make small-town kids bleed. The song's video showed Indiana native Axl Rose stepping off the bus and onto the L.A. streets with a piece of hay in his mouth. For Klosterman, Rose is the archetypal small-town white boy and the embodiment of what he calls "the red-neck intellectual," a Midwesterner who is practical, not ponderous, who, like all of Klosterman's friends in North Dakota, understood that "life is about work" and not "ideas." Klosterman saw more of himself in Rose than he did in, say, Vince Neil, because "he was the guy who took our small-town paradigm and applied it to the real world — a world that had once seemed glamorous and now seemed like a twisted, sinister city."

Part of what changed, of course, was that the metal migrants discovered that L.A. wasn't like Fargo, that the "real world" of L.A. was full of people who weren't white and who didn't speak English (a problem Rose famously summed up as "immigrants and faggots" on GN'R's "One in a Million"). *Fargo Rock City* confirms that the most salient features of the metal era were both its noxious maleness — which, with the help of MTV, coaxed women into mud-wrestling pits and onto the hood of Whitesnake's cars — and its blinding whiteness that was seemingly oblivious to hip-hop's simultaneous racial awakenings.

North Dakota is a white place, and *Fargo Rock City* ends up being about white kids learning how to experiment with their whiteness without ever having to leave the comforts of their skin. One of my older cousins, who grew up on my great-uncle's farm, recently told me that the only black person she met as a kid was Omaha saxophonist Preston Love, who had come through to play a gig at one of the farm's legendary barn dances. At the Johnson Barn (where everyone from Lem Hawkins to Count Basie played), music was at least one way for farm folk to meet an outside world that didn't look or sound like them. In *Fargo Rock City*, North Dakota white kids imagine other worlds, but they're worlds that, after all the hair and makeup are gone, are really only one bus ride away from the state fair. ❖

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Monday August 13 8 AND 10 PM \$35 reserved, \$22 general

Anthony Brown's Asian American Orchestra "Celebrating the Spirit of Lester Bowie"

with Don Moye and Bob Stewart

Anthony Brown's Asian American Orchestra will premiere a newly commissioned work commemorating the music and spirit of Lester Bowie. Long time Bowie collaborators tubaist Bob Stewart from Brass Fantasy and percussionist Famoudou Don Moye, who shared 30 years with Lester in the Art Ensemble of Chicago, will join the Orchestra in this tribute concert opening the 12th Annual Eddie Moore Jazz Festival.

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David S. Ware Quartet

with William Parker, Matthew Shipp and Guillermo E. Brown

For over two decades, Ware has been honing his chops as a tenor-sax player and has recorded with Cecil Taylor in the mid-'70s and Andrew Cyrille's Maono in the '80s. This Quartet plays Jazz for the 21st century.

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Ed Wilkerson's Stunning Octet from Chicago

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Friday August 17 8 AND 10 PM \$50 reserved, \$26 general

Saturday August 18 8 AND 10 PM \$50 reserved, \$26 general

Paul Motian Quintet

with Joe Lovano, Bill Frisell, Ed Schuller and Billy Drewes

This special edition of the Paul Motian Quintet reunites for this one-time event. The renowned drummer rejoins former bandmates Bill Frisell, Ed Schuller and Joe Lovano, with Billy Drewes standing-in for the late Jim Pepper.

Sunday August 19 SPECIAL 2 PM MATINEE AND 8 PM \$20 general

Pieces of Time

Percussion Quartet led by Andrew Cyrille
with Don Moye, Obo Addy and Tani Tabbal

The Festival closes with a reunion of sorts, a continuation of percussive music. It began with the landmark 1983 recording with Andrew Cyrille, Don Moye, Milford Graves, and Kenny Clarke. Few free-jazz drummers play with a tenth of Cyrille's grace and authority. His energy is unflagging, his power absolute, tempered only by an ever-present sense of propriety.

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Teen spirits

Rifling through *Ghost World* and its discontents. By Edward E. Crouse

A garage sale is on. As the day wears away, the girl demurs, refusing to sell her Goofie Gus doll to the "asshole in the soul patch," shoos another buyer away from a dress by telling her it would look stupid on her anyway.

There's no easy way down from *Ghost World's* peculiar high. Whether you take it as a grrrl-Godot snapshot, a teen film etched in noir anxiety, or a vital comic (book) encapsulation of sadness and beauty, Terry Zwigoff's *Ghost World* (based on Daniel Clowes's *Eightball* serial of the same name and scripted by both Zwigoff and Clowes) successfully nails several brands of despair in its lustrous lull and gloom. Catchy, still, numb, flip, existential, poetic, and even-tempoed, the movie is an eerie stroll down the streets of no particular American city or its outskirts. Seen mostly through the eyes of best friends Enid (buxom, raven-haired Thora Birch) and

Rebecca (Scarlett Johansson) and later Enid and a desiccated record collector, *Ghost World* offers no plain answers to the eternal question of what to do in this life. The impasse appears early on, when Enid gauges the vibe at their cheesy high school graduation reception: "This is so bad it's gone past good and back to bad again."

Giving their high school the finger on receiving their diplomas, they've also decided not to attend college, keeping with Enid's desire, in the original comic, to "defy definition." At the reception Enid and Rebecca sway together, until a dopey guy talks to the latter while Enid contemptuously pretends to inspect a pineapple. For the first half of the movie, before the stupid nine-to-five world begins to close in on them, the girls are a deadpan Laurel and Hardy duo, getting involved in a series of incidents that express their bleak, defensive humor: tailing suspected satanists, prank-

calling personal-ad writers, needling customers at a '50s-retro diner called Wowsville, and taunting an inert corner store clerk (Brad Renfro) whom they both secretly fancy. An almost perceptible rift occurs when Rebecca decides to look for an apartment in a "totally normal, average" neighborhood. Her suggestion: "Pretend that we're totally rich yuppies, because that's who landlords want to rent to." Enid responds by dyeing her hair green and dressing punk for a day. Her alternating emotional currents change as often as her spectacles, which she shifts from scene to scene — cat eyes, wire rims, and squarish black ones. Her room, a vintage, colorful affair

with goldenrod shelves packed with poppy ephemera, becomes her retreat.

Ghost World's sea change really comes when Rebecca and Enid divide over Seymour (played by Steve Buscemi as a gentle crank, bug-eyed and clad in stooping old man's clothes), their prank call victim, whom they find at a garage sale selling 78s. Despite Rebecca's snickering at the seller's cluelessness, Enid buys a blues reissue and eventually connects with Seymour and Skip James's "Devil Got My Woman."

A minimal, moody camera style (monotonous or economical, depending on your mood) dominates, as do the crackling colors by Almodóvar cameraperson Affonso Beato. Zwigoff's high-bluesy rhythm works terribly well when trained on rooms, particularly Enid's, where the warp of the spinning blues record and Birch's robed dissolution acts as a moving counterpoint to the frenetic shimmy she danced earlier to a obscure movie

tune. In one unforgettable moment Enid writes her name in the dust of Seymour's gramophone horn.

The attention to old, lived-in surroundings, props, and tchotchkes mark the old world off from the new malled monoculture captured by *Ghost World* in a long-lens shot of a franchise-clotted strip. The movie also catches the creepy, smug ambience of a sports bar, where Enid glances down a lineup of dorks: a lecherous jock, a longhaired fool in shades, and a neo-cowboy. In the end Zwigoff — who until now was best known for lensing a complex and unsettling profile of R. Crumb — deserves credit for maintaining the essential funk of Clowes's characters, a gallery of creeps and weirdos and loners for whom he has acres of sympathy, most of which rubs off on the viewer. ❖

'*Ghost World*' opens Fri/3 at Bay Area theaters. See Movie Clock, page 86, for show times.

Ghost writer

With his first feature topping the charts, the real Terry Zwigoff stands up. By Cara Bruce

In the opening scene of *Ghost World* — a pan across the windows of homes as people sit in the dark, the blue glow of the TV flickering across their faces — the camera stops at a teenage girl named Enid, who is dancing along to an old Bollywood movie, unearthing her own way out of a world of solitude, depression, and mediocrity.

As Terry Zwigoff is driving me home from our interview at his Bernal Heights house, we look into people's windows ourselves. "I wanted to film the opening scene like that and realistically catch little glimpses that were kind of murky and not do setup stuff in a studio," he says. "I wanted it to be totally real-life. But legally that was just too hard." As we drive past one window and see the TV on, we stop for a moment to look inside and get the glimpse that cameras aren't allowed to record. It's a badly decorated apartment in which a fat, older couple are making love on a Barcalounger in front of the blue gray glow of a TV set.

"That's so *Ghost World*," Terry says. "I just love it."

I have been good friends with Terry Zwigoff and his wife, Missy Axelrod, for years. I've spent a lot of time hanging out with them, countless hours watching *Seinfeld*, *The Simpsons*, and *The Sopranos* at his house. I've even snuck into the movies with him. And while words like "grumpy" and "misanthropic" certainly apply, they don't convey the whole picture. The real Terry Zwigoff has a great sense of humor. He's as old as my parents are, but he'll bail me out of jail without yelling at me. Which is not the only reason why I loved the movie *Ghost World* and felt that Terry and Dan Clowes get, dead-on, the world of teenage girls. And I'm not the only one: as I write this, *Ghost World* is the highest-grossing film per screen in the country.

So I went over to Terry's, ate his food, and asked him some questions about the making of his first feature film.



Girls'-eye view: Terry Zwigoff captures the essential funk of Dan Clowes's comic characters in his film *Ghost World*, starring Scarlett Johansson, left, and Thora Birch.

Bay Guardian: What was the hardest thing about going from independent documentaries to a Hollywood feature film?

Terry Zwigoff: Well, the main difficulty is figuring out how to cast and direct actors. It's a good thing it took so long to get the financing in place, because it gave me time to learn how to deal with actors. We sent around the finished script, and every studio in Hollywood turned it down. Then there was this false alarm early on when it looked like it was going to be

made, and my producer Lianne Halfon said that I should pack my bags for L.A. — we'd start preproduction in a month. I started panicking because I had never directed actors and knew nothing about it. My documentaries weren't exactly cinema vérité style, and I had toyed a bit with getting "performances" out of documentary subjects, but my favorite films are largely character driven, and I wanted to be able to successfully shape the performances in *Ghost World*.

I went to an acting instructor in downtown San Francisco and said, "Can I pay you to give me a crash course in how to direct actors?" He laughed and said that wasn't something that I could learn in a month and suggested I start going to acting classes and observe. I had read that Francis Ford Coppola still goes to Jean Shelton's Actors Workshop on Sutter Street, so I went and asked her if I could sit in the back and watch. I went as much as I could for a month.

Continued on page 36

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Terry Zwigoff

From page 35

Then the money fell through, and the financing dragged on for four more years. During those years I went to acting classes all over the Bay Area. I can't imagine the film turning out half as good without me having gone through that.

BG: How do you see the film?

TZ: To me the most important thing is that it's funny and entertaining and that it gives you something to think about. I tried to get at what I like best about art films and what I like best about Hollywood films.

I've stopped going to see art films because every critic gives them four stars and say things like "masterpiece," "spellbinding," and "mesmerizing." I mean, they're doing that with my film, but I don't want to use those blurbs. Critical reviews aren't worth too much anymore because just about every film can get one or two of them. It's by intensive TV ads [which MGM/UA haven't yet taken out] that a movie succeeds today in America. Without seeing TV ads, I'm afraid most of the younger audience won't find this. I doubt if they read *The New York Times* reviews. But by some miracle so far, *Ghost World* is grossing \$20,000 per screen.

BG: Knowing you, I know that there is some of you in the Seymour character. You collect records, there are many things from your house in Seymour's house, and Seymour could have practically raided your closet. But how much of Seymour was really you?

TZ: It's exaggerated. Like Woody Allen is in his films. If you meet him in person, he's very confident and powerful and charismatic; he's not all that much of an insecure schlemiel at all. But he exaggerates his insecurities for comic effect. Seymour is really a compilation of me, my cousin Sherwin, and a few other record collectors I know. Maybe with a tiny amount of Charles Crumb thrown in. Steve Buscemi really gave the Seymour character a lot of depth. Buscemi did such a great job that people are even saying he's very sexy in a role that many other actors would have just played like a one-dimensional nerd.

The character development all around was very important to me. I wanted to make a teen comedy that was really funny, and most just aren't. If you have great characters, then you can just put them into interesting situations, and they will be funny.

BG: How did you end up working with Dan Clowes?

TZ: I was getting sent a lot of screenplays after *Crumb* because *Crumb* did so well at the box office. Most were not funny or well written.



Terry Zwigoff: "I went to an acting instructor in downtown San Francisco and said, 'Can I pay you to give me a crash course in how to direct actors?'"

I had a lot of comic books around the house because Missy was working at Last Gasp Publishing, and Crumb would also stay with us and pick up all the new comics and then leave them here when he went home to France. I liked Dan's work second only to Crumb's. He's a great writer, great with dialogue. Missy kept telling me that I should make *Ghost World*, the comic, into a movie. I didn't really see it as a film, but I loved the Enid and Rebecca characters. They seemed real — they were smart, and they were extremely well written. I knew Dan lived in Berkeley, so I went over and met him. I told him that I was getting offers to do a feature and that I wanted to develop my own screenplay. I asked him to work with me. We started using the *Ghost World* comic as a basis. We took the two teenage girls' characters and then spent a year and a half adding more characters and a plot. I think the screenplay was quite good; Dan proved himself a terrific writer.

BG: What was it like making a film in Hollywood with the big, evil studios? Especially for you, an independent documentary filmmaker?

TZ: Well, MGM has been very nice to me, believe it or not. They've been supportive of the script, and I got to make the film I wanted to make. My only hope is that they start advertising on TV so teenagers who are old enough to get in will go see it. I didn't

dumb it down at all for them. Kids are smart. But I'm not sure anybody young is going to this movie. Kids smell something wrong if they don't see it on TV.

BG: How did being a documentary filmmaker help you?

TZ: Being a documentary filmmaker helped me to observe what was really truthful and therefore funny. Some of the funniest moments have nothing to do with one-liners or jokes. The really funny stuff comes out of creating rich, vivid, truthful characters.

BG: Yeah, they reminded me of myself when I was young. I could really relate.

TZ: So many women are telling me that. I find it amazing.

BG: Well, I don't think you'd really be friends with people who were cheerleaders.

TZ: Yeah, I guess not.

BG: There was one moment that really hit home for me. It was when Rebecca lies to Enid that she's going out with other friends. You really captured that jealousy well. I was actually surprised that you could get that feeling between two girls so perfect.

TZ: A lot of credit goes to Dan for that scene.

BG: What was the hardest thing about making this film?

TZ: The most ridiculous thing was the actors that most studios were insisting on me casting or they

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wouldn't finance the film. One studio wanted to push Freddie Prinze Jr. on me. Nothing against him, but what part could he play? He was too young anyway to play Seymour and too old to play Josh, and he wasn't right for either. Ditto with Enid, who most studios wanted Jennifer Love Hewitt for. She didn't strike me as much of an alienated outsider.

BG: Crumb was the best-reviewed film of the last 10 years. Why did it take so long for you to make another movie after Crumb?

TZ: They wanted big movie stars, and there weren't any big stars who were 18 at the time. They were originally thinking of Christina Ricci. But finally, Thora Birch was in *American Beauty* and was considered a big enough star for the film. She was turning 18, and I was very happy because she was a very accomplished actress and the right age. Thora took direction very well and was great to work with.

BG: We used to watch tapes over here of Dave Sheriden, who later became the Doug character in your movie. I love him. He's my hero. Where did you find him?

TZ: I first learned of him through Mike Judge, who did *Beavis and Butt-head*. Judge was going to be involved as a coproducer at one time. I went to Austin, Texas, to meet with him. I went to his office, and a big emergency came up, and he had to leave me sitting there for an hour. He was profusely apologetic. He said, "Eat, make long-distance phone calls, watch tapes, do whatever you want." So I started putting in tapes, and I put in this one audition tape that this guy sent in unsolicited, where he plays about 10 different characters. It was by Dave Sheriden [who went on to play "Deputy Doofy" in *Scary Movie*]. I watched this tape, and the one character that I found really hilarious was this lowlife guy who we called Doug in the movie. Mike Judge came back, and I was laughing so hard I was crying. I fell on the floor laughing. Mike came in and asked me what was so funny, and I said, "Who is this guy?" Mike said, "Just some guy who sent me this tape hoping I would put him in something." I said, "You have to give me his number. I have to put him in my movie." So Judge gave me his number, and I put

night there thanks to the LAPD. I've never had a problem with police in my life, and I even lived in Chicago, which is notorious for bad police. I've never had a problem with the police in San Francisco. Missy and I had such a bad experience with the police and court that we wanted to leave the country. I will never make a film in L.A. again. The judicial system is largely a scam to make money, we discovered — like most everything else in this country. Even if you're innocent, you have to pay to prove it.

I also hated the endless traffic, the hot weather, and the bad air.

I love San Francisco. It's one of the last livable cities in America. It's hard to make a living here making films. But I'm happy to be back, that's for sure.

BG: You have a reputation for being really grumpy. I constantly read that in articles about you. Yet I know you, and I know you're not like that. Why do you think people are saying this?

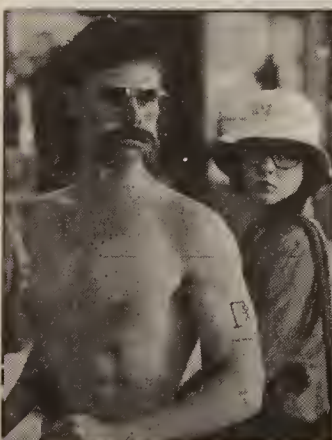
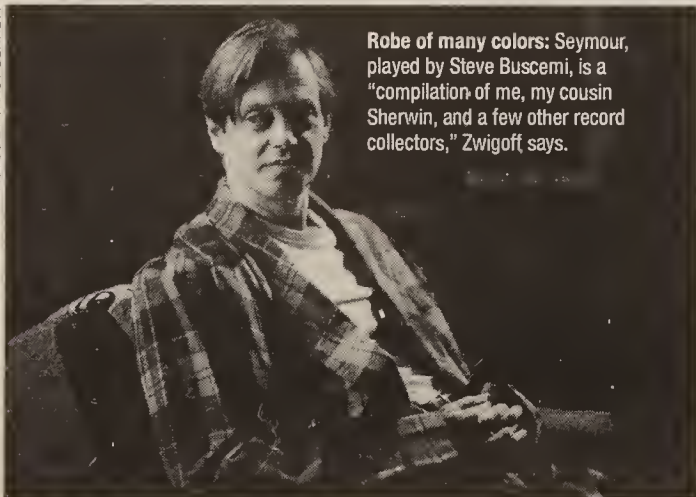
TZ: [Laughs] My tastes are very refined. I don't have that much time, and I don't want to waste the little I have. I just know what I like. I guess I can be grumpy. I don't suffer fools easily.

BG: One thing that the reporters are getting right is that you have a lot of integrity. I know that's true, but how do you keep your integrity while working in Hollywood, a place notorious for stripping people of their dignity?

TZ: Oh boy [Groans]. Did I tell you the story about the Gap? I can't believe Missy hasn't told you this yet. This woman from the New York office of the Gap called me up and asked if I would do a commercial for them. I asked her to tell me about it because I thought she meant that she wanted me to shoot a commercial. It turns out she wanted to photograph me so I could be in a commercial. She said they were doing an ad campaign on "hip, young filmmakers." I said, "I'm 53. I'm not young and don't consider myself to be particularly hip. And I don't wear blue jeans or a backwards baseball cap." And she said, "Oh, that's OK, we have plenty of clothes you can choose from." They wanted to pay me \$10,000 just to take my picture. I said, "No way." I hate the Gap. I'm totally against major corporations. I just spent six years of my life making a film railing against corporate capitalism. I'm not going to throw that away for \$10,000 or any amount of money. I wouldn't mind promoting something I believe in, like PETA, but not the Gap or McDonald's or Nikes — sorry. ❖

'Ghost World' opens Fri/3 in Bay Area theaters. See Movie Clock, page 86, for show times.

Robe of many colors: Seymour, played by Steve Buscemi, is a "compilation of me, my cousin Sherwin, and a few other record collectors," Zwigoff says.



Timing is everything: Zwigoff happened to see Dave Sheridan's audition tape, sent unsolicited to Mike Judge, and immediately wanted him for *Ghost World*.

him in. I let him improvise a lot of his own lines. He's just hysterical.

BG: Another really funny part was the art-school stuff. I know a lot of that was from Dan's experiences at school, but where did you get all of the drawings?

TZ: Dan did a couple, the prop master's son did a couple, Enid's sketchbook was actually Robert Crumb's daughter Sofie's drawings. That picture she did of Don Knotts was just great.

BG: Are you happy to be back in San Francisco? You've lived here a long time — how was living in Los Angeles?

TZ: I had a rather hellish time living in L.A. I will not shoot another film in L.A. The police force is out of control down there. My wife and I had a very harrowing evening one



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Screen kiss: Computerized plaything Clara is an object of affection in *Thomas in Love*.

Peeping Thomas

Thomas in Love has static cling.

By Johnny Ray Huston



Back in the old days (1992), when the word "cyber" dominated the pages of every Bay Area publication, a featurette titled *Caught Looking* played at the San Francisco International Lesbian and Gay Film Festival. *Caught Looking's* journey through a faux-cyber exotic-erotic landscape was tedious and pretentious; its future-sex paled next to the real thing and the reel thing.

Even mediocre films can be hard to forget, and the early moments of Pierre-Paul Renders's first feature, *Thomas in Love*, brought back memories of *Caught Looking*: the film opens with a cybersex encounter between terminally offscreen protagonist Thomas (voiced by Benoît Verhaert) and Clara, his favorite computerized plaything. Clara possesses a silicon-silicone mutant freak physique, complete with a beauty mark on her butt, but her demeanor is as wooden as Lady Penelope from the puppet adventure series *Thunderbirds*. She and Thomas share an erotic experiment in zero gravity that is cold and cartoonish — a boy's warped, verging-on-grotesque fantasy of sexiness.

Fortunately, the scenes that follow prove Renders wants viewers to have a queasy feeling and to question the maturity of the person whose screen-dazed POV they are forced to share for all of *Thomas in Love's* 97 minutes. Thomas is an agoraphobe who has not left his apartment, or allowed anyone within it, for eight years. Technology, of course, has made Thomas's malady bearable; in fact, technology has probably reinforced it. Thomas's human interactions are limited to visiophone conversations with his smothering mother (who angers him by calling him more than once a week), his psychologist (an even more controlling figure, constantly in transit), and the various companies (home maintenance and grocery delivery) that facilitate his reclusiveness.

Thomas's programmed life gradually becomes unhinged when his psychologist signs him up for a dating club and a government-run prostitution service for the disabled, both of which force him to interact with flesh-and-blood women who aren't his mother — albeit by visiophone. Through the dating organization Catch a Heart, he meets Melodie (Magali Pinglaut), an affable dark-haired woman who makes video poems. Through the prostitution ring, he meets Eva (Aylin Yay, a

mix of Isabelle Huppert and Hanna Schygulla), who has been forced into her job because of an undisclosed crime. Thomas's immaturity manifests in tandem with his crushes on both women, Eva in particular — as she's quick to note, his hopes of rescuing her are tied to his own fantasies more than her own reality.

Movies that implicate the viewer as voyeur are commonplace (Michael Powell's *Peeping Tom* might still be the pinnacle of that approach). Renders hopes to add new technofetish twists, but in conflating the computer/video monitor and the film screen, he runs into problems. Foremost, *Thomas in Love's* static visuals — close-ups with an actor placed front and center — shift from repetitive to tiresome. Limited to Thomas's POV until the very end, Virginie Saint Martin's cinematography suffers from the usual video limitations, imbuing Caucasian skin with a sickly grayish blue pallor. It's easier to grow lost in a character's interior decorations than a character's psychological interiors. Thomas's mother resides in a perfumed room of overripe purples; Melodie occupies a girlish attic space with a small upside-down eyeball for a window; a dating-club member has framed photos that change from one image to another every few seconds.

Narrative is one of *Thomas in Love's* greater difficulties; dialogue has to establish leaps in time and transformations of personality, and it sometimes does so clumsily. Renders obviously wants his protagonist to embody contemporary Internet addiction, but, agoraphobe or not, preventing Thomas from looking at anything other than a screen is a cop-out. The film works best when it dramatically exploits the awkwardness of face-to-face interaction facilitated by technology: adding a visual component to phone conversations causes good-byes in particular to become clumsy — Thomas is forced to look at the person he's just abandoned for at least an additional split-second. Having dropped a hint that its protagonist has Christ-like qualities (ugh), *Thomas in Love's* second-to-last scene milks an audiovisual good-bye for poignancy; by then, though, the viewer's own eyes will probably be glazed over. ❖

'Thomas in Love' opens Fri/3 at Bay Area theaters. See Movie Clock, page 86, for show times.

Cry, freedom

On the making of biopics and revolutions.

By David Fear

When structuring a biopic on any controversial historical figure, filmmakers generally follow standard protocol and begin at the end. Start with your character's demise, then flash back through his or her accomplishments, all the while keeping the specter of tragedy looming over every personal and political step forward. Raoul Peck, the director of slain African nationalist Patrice Lumumba's cinematic portrait *Lumumba*, felt he needed to take the Congolese prime minister's story "a step further." So, amid snapshots of the past's civil unrest and the present's reverence for the now-celebrated political martyr, the film begins with its hero addressing his assassins from the grave. "No tomb, no memorial," the corpse intones as his killers shovel dirt onto his unmarked grave. "You won't tell the children everything, will you? Don't ever tell them. Say nothing."

It's a bold, haunting stylistic move that immediately sets the tone for the film's mixture of political intrigue, biography, and buried-history lesson. And while many films rely on fictionalizing key dramatic events for a "deeper truth," à la Oliver Stone, to serve their own cinematic purposes, even *Lumumba's* opening scene is true to its source. "Having the voice-over there, it seemed terribly important," Peck said the day after *Lumumba* played to a sold-out crowd at the San Francisco Black Film Festival. "It opened the story up in a way that you couldn't do using only image and sound. You just engaged with him more, you're with him, you can't escape! It was an artistic freedom, formally, but the text was taken from a letter he wrote right before he died. Those were his words."

"Even the incident with the killers and Lumumba's death," he added. "My researcher spent an afternoon with one of the men who'd disposed of the body! She'd interviewed him for two hours, and he told us about how they did it. It was horrible, but it was an essential part of his story."

No stranger to the mechanics of politics or repressive regimes (Peck's family fled from Haiti during Duvalier's regime to live in the Congo when he was a child; he later returned to serve briefly as Haiti's minister of culture), the filmmaker first dealt with the "Elvis Presley of African politics" in a 1992 short documentary titled "Lumumba — Death of a Prophet." Years later Peck still felt there was much left unsaid about the politico's struggle for a unified Africa and the imperialistic feathers ruffled during his tumultuous seven-month reign. Indeed, as the film suggests, the former beer seller's dream of a chaotic continent united under a pan-African ideology came at a time when Belgium, the CIA (in the name of

American business), and former Lumumba cohort Joseph Mobutu were covertly battling for the rights to the recently liberated Congo's future.

Peck's poetic flourishes and emphasis on the geopolitical hypocrisies that contributed to Lumumba's downfall have a strong ally in French actor Eriq Ebouaney (*When the Cat's Away*), who plays the conflicted visionary. Covering his meteoric rise and fall within the prism of cold war intrigue and shifting alliances, the film, with its penchant for elliptically condensing dense months of political warring into minutes of screen time, occasionally teeters on episodic. It's Ebouaney's ability to summon up charismatic gravitas and emotional frailty within a single steely look that keeps a human pulse beating beneath the muck-raking. The difference between a performance and an impersonation often makes or breaks films of this ilk; despite only a cursory resemblance to the late politician, his ability to channel the man's strengths and weaknesses keeps the movie gliding along the rails of its inevitable, fatalistic course.



True to its source: Raoul Peck's cinematic portrait of slain African nationalist Patrice Lumumba (Eriq Ebouaney) is a mix of political intrigue, biography, and buried-history lesson.

Thanks to Peck's dogged efforts to tell this little-known story in a dramatic context designed for wider audiences, the causes and effects of Lumumba's short political life now have the chance to be heard by many for the first time. Unlike many candy-coated biopics, however, *Lumumba* refuses to deify its subject even as it celebrates one of the many faces behind the struggle for human rights. "Some biographical filmmakers act like their subjects aren't human beings," Peck noted. "Having seen what goes on behind the closed doors of politics firsthand, you realize politicians, even heroic politicians like Lumumba, are only people. You have to show their moments of weakness, their moments of doubt. It makes their struggle all the more heroic." ❖

'Lumumba' opens Fri/3, Castro Theatre, S.F.; Fri/10, other Bay Area theaters. See Rep Clock, in Film listings, for show times.

Yes depression

Better Days is a bleak musical.

By Brad Rosenstein

In these postboom economic times it's odd that you don't hear much about the Great Depression. The 1970s were the heyday of depression reminiscence, as many who had lived through those bitter times recalled them with a nostalgic glow. But the era resurfaces in *Better Days*, the debut production by the Train Station's Theatre Lab. And although the show is far too dark to settle for simpleminded nostalgia, it does seem to be yearning for the homespun values of "better days."

Gillian Chadsey's script, based on transcripts collected by the Federal Writer's Project, weaves together the story of a Midwestern family losing their farm with other tales: big city speculators losing their shirts, marathon dancers losing their contests, and starving people losing their hope. Nudged out of her home by her struggling family, the ironically named Harvest (Chadsey) disguises herself as a boy and hits the rails, quickly learning she has the skills needed to survive. Along the way she meets Chase (David Tenenbaum), a rich boy who has run away to sample life on the road.

The show's kaleidoscopic structure is hardly new: at some moments it echoes the living newspaper-style of its WPA period, and its musical structure is reminiscent of everything from *Pennies from Heaven* to *The American Clock*. What is intriguing is the show's physical score, a mix of techniques ranging from Meyerhold's Biomechanics to Suzuki and Viewpoints methods, which etches moments that might become clichés into rhythmical icons. The most memorable vignettes in the show have to do with eating, which director Kent Nicholson and his cast transform into precise staccatos of desire and consumption.

Much of the evening's appealing rough-hewn texture is acoustic, from ersatz sound effects to the fugue of the actors' voices in numerous period songs. The ensemble is sharp, with Chadsey, Tenenbaum, and Michelle Talgarow doing partic-

ularly fine work, and Nicholson's choices are up to his usual intelligent standard. But the show's scattershot approach becomes less appropriate as the central story of Harvest's return home begins to assert itself, and the overall tone is so unrelentingly bleak that you're liable to leave with a great depression yourself. "To better days" was the favorite toast in those post-Prohibition times, but for these characters, hope — much less prosperity — isn't around any corner they know.

Contrary 'Mary'

Anyone who loves American literature has gone through a Southern gothic phase, and playwright Joe Besecker seems to be exorcising his in *Mary in the Hydrangea Bush*, a wildly allusive play in which nearly every line seems to reference something. The title itself, an allusion to *It's a Wonderful Life*, is ironically turned on its head here, referring instead to a grim death. It is also the title of a play that Mary (Danielle Thys) is writing — which may or may not be the play we are watching.

Besecker has a lot of fun with this Chinese-box conceit, and the first act builds some promising mysterious momentum. Set on a hungover morning after two married couples have had a passionate ménage à quatre, the play treats us to a series of duets that might have ensued between the various participants. Like a theme and variations — or as if mirroring their assorted couplings of the night before — we see Mary, her husband Allen (Erik Kever Ryle), and their friends Lois (Andi C. Trindle Walker) and her husband Ed (Ian Walker) reveal a variety of possible responses to their encounter. The mysterious death of Allen's sister, also named Mary, keeps surfacing like a persistent bass



Living history: Patrick McCracken, left, and Gillian Chadsey star in Chadsey's *Better Days*.

line, as does the obsession of a strange figure (Christopher Slater) with the curious death of Edgar Allen Poe.

The play's bloodlines, both literal and figurative, get as tangled as those in Faulkner or William Styron. There are also hefty helpings of Tennessee Williams, and Besecker does fine work in rendering the tortured marriage of Mary and Allen. There's a lot of intelligent writing here, and, when she's not too tangled up in her Southern snarl, Thys and the excellent Ryle do it justice. But Besecker gets too carried away by the play's self-conscious architecture and beat-you-to-the-punch cleverness, neglecting its heart. Slater winds up stealing the play's haunting focus as the amusingly ponderous Poe freak, and director-designer John Sowle does some wonderfully understated work. But just as in *Mary* the playwright's teeming mind, there are too many plays and too many Marys going on here. ❖

'Better Days.' Through Sat/11. Fri.-Sat., 8 p.m., Exit Stage Left, 156 Eddy, S.F. \$15. (415) 701-1542.

'Mary in the Hydrangea Bush.' Through Aug. 19. Thurs.-Sat., 8 p.m. (also Sun/5 and Aug. 19, 2 p.m.). Noh Space, 2840 Mariposa, S.F. \$13-\$20. (415) 626-6715.

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It's a lil' world

Summer pop: lil' stars and a big one. *By Johnny Ray Huston*

Readers, it's time to talk about a lil' word. In the past few years *lil'* has become an increasingly big moniker in the rap and (to a lesser degree) R&B games. A handful of *lil'*s have had crossover appeal: Lil' Kim in particular, but also Lil' Wayne, Lil' Cease, Lil' Zane, and Lil' Troy. Around 100 *lil'* artists have released CDs in the past few years, though. Some *lil'* names aim for maximum cuteness: Lil' Pun, Mr. Lil' One, Lil' Runt. Others prove *lil'* ones aren't to be messed with: Lil' Raskull, Lil' Sicko, Lil' Scorpion, and Lil' Devious. And then there are the fun or downright strange *lil'* names: Lil' Unfufu, Lil' Fallay Boy, and Lil' Blunt.

Last year Lil' Kim took the *lil'* game to the next level by creating a *lil'* ver-

"Bounce with Me," and his first LP, *Beware of Dog*, soon followed. Produced by Jermaine Dupri, *Beware of Dog* includes "Bow Wow (That's My Name)," where an apparently stressed Snoop, in a cameo, utters the phrase "Calgon calgon, take me away." Bow Wow doesn't write his rhymes, which feature a dream of escorting Aaliyah to the Soul Train Awards ("This Playboy") and an ode to "Ghetto Girls" who "usually have a name that's hard to say." That said, he's a better MC than lyricist Dupri; on "You Know Me" his voice is even lower than Dupri's — though it isn't as low as Da Brat's.

While he recently Bow Wowed the crowd at the BET Awards, Lil' Bow

other words, steel yourself for a pee-wee P. Diddy.

Beware of Dog and Lil' Romeo have more than their share of kitschy moments; when Romeo boasts he has "more cheese than Dominos," he's not kidding as much as he thinks he is. Both Romeo and Bow Wow mention Six Flags, and both use rap variations of "Twinkle Twinkle Little Star." Whereas Bow Wow wears an iced-out Mickey Mouse, Romeo's got "a Bugs Bunny chain with a matching wallet." Romeo is more introspective, noting in one song that "little souljas need love too" and paying tribute to a friend who died in a car crash on "When I Get Grown" and "Take My Pain Away." The most ridiculous moments occur when these pint-

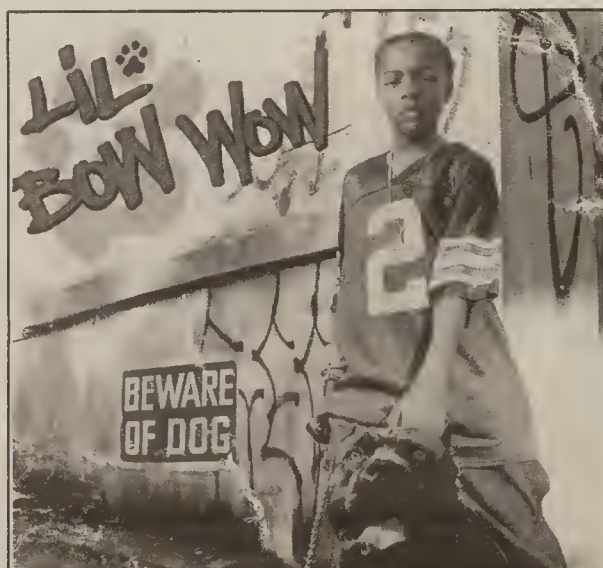
Clue, is the best track on *Based on a True Story*. Mo's desire to tell her story and be personal is admirable, but she's prone to cliché's regardless. "My Story" expresses her desire to be a star because, well, she wants to be a star (and share her story — a story about two-timin' men and friends and the occasional happy spell). A suitably '80s-ish cover of "Time after Time" has gospel power but doesn't have the original's nuance. In her higher registers Mo' gets a bit cartoony, but she's a better coloratura chirper than Christina and (yikes) Mariah. She's been Missy's right-hand woman, yet mysteriously Missy is missing from her album.

Missy is as good a lead-in as any to what looks like the best pop album of the year, let alone the summer. Anyone who has even a glimmer of interest in current pop music should immediately bow down on their knees and give thanks to Aaliyah. (Alicia Keys? Next time.) You'll be worshipping a stylish star, a more mysterious Chloë Sevigny. I

(And, unlike the majority of her peers, she knows the difference between conviction and indulgence.) Her graceful voice is at ease in the breeze of the summer's-eve romantic scenario of "It's Whatever," one of two (the other's "I Care for U") sublime songs.

After a pair of soundtrack singles ("Are You That Somebody," "Try Again") that hit number one while managing to be innovative, Aaliyah's first single, "We Need a Resolution," was a bit too slyly original to top charts. At this point Aaliyah specializes in this type of song — a subtly paranoid psychodrama — and Timbaland's Arabic-tinged arrangement is endlessly interesting. Next up, "Loose Rap" boasts high-score pinball-machine percussion. The motion of each song's melody is singular: "Never No More" suggests shattered glass, while "More than a Woman" serves up radiant spheres. Aaliyah sounds fantastic.

Lyrical, vocally, and instrumentally, the songs on Aaliyah are immediate yet



sion of her *lil'* self on "Aunt Dot," one of the highlights (along with "Suck My Dick," in which Kim commands men to imagine her as a brother "hittin' you from the back") of *The Notorious K.I.M.* In the Wu Tang-esque "Aunt Dot," Lil' Kim is warned about a potential attack by Lil' Shanice, who has been sent by Kim's Aunt Dot (the name doubles as slang for a woman's period). Shanice shows up on Kim's doorstep with a Prada knapsack and says she wants to be just like her, asserting, "Fuck Barney and Lambchop! I don't love them host!" In fact, Lil' Shanice is suspiciously similar to Lil' Kim: she sounds exactly like Kim filtered through munchkin studio voice filters.

Kim may have been the first to introduce a *lil'* sidekick — real or not — but she wasn't the last. Last year Snoop Dogg's 13-year-old protégé Lil' Bow Wow hit the pop charts with

Wow now has a chart counterpart in Master P's 11-year-old son Lil' Romeo. Romeo recently became the youngest solo artist to garner a number-one single, with "My Baby," a song that borrows from the Jackson 5's "I Want You Back" more liberally and less creatively than Biggie's "One More Chance" did. Lil' Romeo gets writing credits on almost all of his self-titled debut's songs, but for what it's worth, Bow Wow flows better. (Romeo's best track is "That's Kool," where Silk the Shocker suggests he might have to "borrow a million" from nephew Romeo.) Both Bow Wow and Romeo are cuss-free (though Bow Wow sure sounds like he's saying he's "the prince of the clit" on *Beware of Dog*'s "The Future"), proof that Dupri and Master P have found a way to market rap to kids without parental advisory stickers. In

size philosophers reminisce. Bow Wow compares himself to "the Juice back in '73," while Romeo says he's been rapping "ever since I was one."

The other *lil'* currently on the pop charts is also *lil'* in physical stature. As she waited almost two years for her debut album, *Based on a True Story*, to be released, the 27-year-old, 4-foot-11 Lil' Mo (a.k.a. Cynthia Loving) set some sort of world record for guest-vocalist appearances with other artists — Missy Elliott, Ja Rule, Jay-Z, to name three. Mo's volatile relationship with her label, Elektra, has been marked by release delays and Mo's refusal to meet some higher-up's demands that she look "less ghetto." One look at Mo's video for "Superwoman Part II," where she proudly and sexily displays a bountiful rather than anorexic glammed-out figure, offers another clue.

"Superwoman," produced by DJ

remember reviewing Aaliyah's last album, *One in a Million*, when it was released in 1995 and calling attention to some new producer-songwriters, Missy Elliott and Timbaland. Judging by Aaliyah tracks such as "I Care for U" and "U Got the Nerve," Missy and Timbaland — and fellow "creative team" members Static and Keybeats — are on some futuristic Prince shit.

Even Aaliyah's failures are more interesting than most current pop (and, good lord, rock) acts' successes. After a promising start that has a rapidly tip-toeing-in-tandem piano-and-vocal melody, "I Refuse" makes her navigate an insane Gothic maze of studio sound effects, and frankly Aaliyah, unlike Mary J Blige, can't knock down the walls and break out. That said, Aaliyah isn't a belter, she's a songbird, and her high notes have a lightness and brightness that singers with wider ranges don't possess.

more complex than they first seem. "More than a Woman" could be an other-woman's anthem or a lover's vow of equality; either way, it deserves props for rhyming "morning massages" with "newborns in your closet." Initially, "Extra Smooth" comes across as little more than a humorously bumptious hook, but new melodic, harmonic, and rhythmic details emerge with each listen. The percolating "Rock the Boat" could teach Miss Jackson a thing or two about getting nasty without being too obvious. And on the spooky noir of "I Care for U," written by Missy, Aaliyah takes her voice to depths and peaks Missy can't reach, while Timbaland fuses live drums with a terrific stream of human beatbox sounds. The result is a state-of-the-art yet classic soul ballad. Far beyond the valley of Beyoncé and the *lil'*s, another diamond, from Aaliyah. ♦

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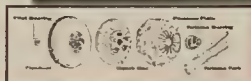
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age music

Deerhoof July 28, Cafe du Nord

Some folks put together a benefit at Cafe du Nord for the removal of land mines in countries where the United States has decided to quit killing everybody, leaving a trail of secrets for future generations to tread on. The United States isn't the only offender, but it's probably the biggest, being the most bloodthirsty nation — not that I want to get a reputation as some kind of anti-gummint nut job. Anyway, the land mines thing was a good cause, but the real draw was that du Nord was putting on a show where neither "indie pop" nor "song craft" could be used to describe the night's events. I personally would rather stick my head in an oven than see another dinkity-dink indie rock band that just discovered *Something Else by the Kinks* and that sort of Yo La Crapola, which is unfortunately what du Nord normally trucks in. This lineup was decidedly anti-music, from Bay Area house band Total Shutdown's struggle to destroy all structure to the free-form freak-out of headliners Deerhoof.

Deerhoof are a locally operated guitar, bass, and drums setup that have recorded for Kill Rock Stars and Menlo Park during the past few years, sharing the label with such aberrants as Gerty Farish and Icky Boyfriends. From the sound of it, they're students of the Fall who started listening to free jazz at some point and didn't miss any of the no-wave scene either. The songs are jam oriented, with the action directed almost wholly by a drummer who sits on the floor — not on a chair on the floor, right there on the floor. He works the kick drum with one out-

stretched leg, while smashing the snare with his right hand with a fervor that inspires him to flail and toss his head in a real Dennis-Wilson-on-fire sort of way. If you've ever seen Temple of Bon Matin, specifically the Jedi-sex-rite style of drummer god Ed Wilcox, then you know what I'm talking about. Deerhoof are cut from the same cloth as Wilcox's band, but where Temple are coming at things from a Lizard King angle, Deerhoof take their cues from the angular punk of such bands as Gang of Four and Wire.

These aren't brainy students of time signature; the playing is rough and decidedly nontechnical — which is where the rock comes in, because it's all about the pure expression behind the noise, rather than hitting notes and fills with precision. Everything breathes a bit. They're just trying to feel like they're somewhere

else when they're playing, and in the process they make a gnarly, intermittently melodic racket that will appeal to anyone with an ear for the sort of visceral chaos that's been coming out of Providence, R.I., for the past couple of years.

Deerhoof's set could possibly have been a single song, which they may have rehearsed at some point. It's possible that they were able to hear one another, although personally I don't think either of those things matters. I think they just respond to whatever frequency the drummer is hooked into and start communicating on some other, freaky level.

This deconstructive weirdness isn't going to appeal to everyone, that's for certain, but it's right for a lucky, potentially damaged few. Somebody's got to troll the fringes of the rock spectrum, and Deerhoof do a good job of it without sinking into pretentiousness. They play all over the city on a regular basis and are certainly worth checking out. (Mike McGuirk)



From the ground up: Deerhoof drummer Greg Saunier directs the action while sitting on the floor.

Burmese

Monkeys Tear Man to Shreds, Man Never Forgives Ape, Man Destroys Environment (Tumult)

Hailing from some sweat-hole in Oakland, Burmese are a two-bass, one-drummer grindcore act that go after your eustachian tubes like a chimpanzee with a power drill. If you've ever seen them live, then you know what to expect: the full-moon, bug-eyed rampage that is their live set, minus the danger of getting hit in the face by somebody's bass and/or fist.

That danger is a big part of Burmese's shtick, and it's something that makes them one of this city's best bands — so one would expect the loss of physicality and visuals to cost them on record. It doesn't. *Monkeys Tear Man to Shreds* is a giant muddy throb that simmers and explodes into a pile driver of a release. Dividing the vocals between a simian screech and a furry monster growl, Burmese drop 20 tracks of quasi-political (if you follow along with the lyric sheet) spasmodia in 15 minutes and then run the title track, a massive bass hum, through the center of your skull for another 20.

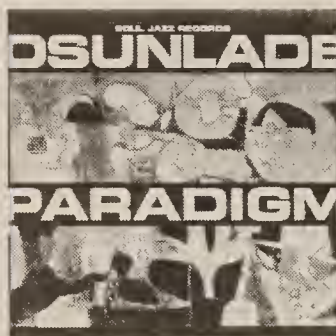
It's the sort of pure noise freak-out that makes life worth living. (Mike McGuirk)

The East Bay Chasers

The East Bay Chasers (Industrial Strength)

Drunk and simpleminded may not be the best way to get ahead in life, unless of course your prime directive happens to include reclaiming the roots of punk rock from the creeps and bullies who have been running it for far too long. Enter the East Bay Chasers, champions of the inebriated stage show and a refreshing social-commentary-is-for-geeks attitude. Since the band's formation just short of a year ago, their cardinal clubhouse rules seem to be no proselytizing, no sermons, and no agenda beyond kicking up a racket the old-fashioned way and quaffing pints whenever there's a break in the set. Which works just fine from the spectator point of view, as well.

While watching the Chasers live is an experience, in a waiting-for-the-wreck kind of way, trying to capture all that raw energy and haphazard brilliance in the studio is another trick. On their self-titled disc the band try their best to let the finger fly, and the results are better than you might expect. Kicking off with the 2/4 crunch of "Joy Ride," the album is a fast and efficient cruise through various touchstones of punk history. While the Heartbreakers, the Suicide Commandos, the Adolescents, and Social Distortion all get vague nods, the Chasers have a knack for not sounding like anyone else around them. It's simple stuff, but their loser sleaze is a relief from what passes as great punk rock these days. (John O'Neill)



Osunlade Paradigm (Soul Jazz)

Music and dance rituals in the Yoruban religion connect the material world to the spiritual world, and if you want to get all dance-music-history on it, Yoruba is arguably the root of the house nation. All those clichés about boogie music connecting dancers to the spirits aren't just based on great E trips spent in dingy nightclubs — they stem from the holy tradition of ecstatic dance combined with drum work from African, Asian, and Native American traditions. New York-based house producer and ordained Yoruban priest Osunlade knows this, and he is, with his beautiful full-length album *Paradigm*, perhaps the most engaging artist to emerge from the house music scene this year.

Paradigm is a stunningly unique work of deep house art constructed with dense, raw funk grooves and an almost restrained approach to fusing live African, Cuban, and Brazilian rhythms and vocals with dark-sounding electronics. Each song has its own character and holds its own even as a single, and the whole album is masterfully engineered by Osunlade, a seasoned producer who runs the Yoruba Records house label and has worked with India Arie, Patti LaBelle, and Lauryn Hill.

"Morning Glory" begins the album, reminiscent of LTJ Bukem's use of hazy otherworldly atmospherics leading up to sturdier beats — although Osunlade isn't messing with breakbeats here. "Blackman" works Socrates' spoken word over early Chicago-style funk spookiness, and "Rader Du" plays multicontinents with Nigerian drumming, a bluesy harmonica, and scatting by Wunni (Soul II Soul, Masters at Work). On the moody "Beloved" Morley's vocals glide across a jazzy, mid-tempo palette like a polyester-clad, quaalude-fed disco queen. Keep an eye on Osunlade, a bright light in a stagnant sea of god-awful, bloated Sasha and Digweeds. (Amanda Nowinski)

Von Freeman

Live at the Dakota (Premonition)

As his son Barry continues his awesome home run barrage, Bobby Bonds can only sit back and

marvel at the prodigious power of his progeny. But when the celebrity of such players as Wynn-Marsalis and Joshua Redman brings attention to the patriarchs of their musical families, the jazz dads can step up to the plate. When Chico Freeman came to prominence in the late '70s, fans of his Coltrane-influenced style soon recognized the roots of his robust and fluent sax sound in that of his dad, Earl Lavon Freeman. Like Ellis Marsalis, who dedicated himself to musical education in New Orleans, the elder Freeman carved out a permanent niche in his native Chicago, choosing regional iconic status over the potential fame offered by New York City. "Vonski" never insulated himself from the creative forward momentum of jazz, however, and played with everyone from Earl "Fatha" Hines and Dizzy Gillespie to Sun Ra, Andrew Hill, and Muhai Richard Abrams.

Live at the Dakota finds Freeman, now 78, at a rare 1996 out-of-town date in St. Paul, Minn., blowing mightily in the vein of Dexter Gordon and Johnny Griffin at their peaks, with the support of a local rhythm section — pianist Bobby Peterson, bassist Terry Burns, and drummer Phil Hey. His tough tone turns a bit ragged on the unaccompanied "My Little Brown Book," but the unfurling of inventive melodic and harmonic ideas never flags on the extended ensemble explorations that include "Bye Bye Blackbird," "Caravan," "Do Nothin' till You Hear from Me," and Wayne Shorter's "Footprints." To hear Freeman in a twin tenor blowing session with the even more obscure saxophonist Ed Freeman (and Willie Pickens on piano), check out 1998's *Von and Ed*, on Delmark Records. (Derk Richardson)

The Rondelles

Shined Nickels and Loose Change (K)

When the Rondelles first formed, while still walking the halls of their Albuquerque high school in 1996, the trio's punky sockhop pop was the perfectly precocious blend of rudimentary garage rock, '60s girl-group camaraderie, and brass-knuckled sass. Lead singer and guitarist Juliet jeered and sneered like Elastica's Justine Frischmann while Yukiko watched her back and banged her bass. Even with a boy, Oakley, on drums and keys, the Rondelles were essentially a girl gang run gloriously amok through the gauntlet of adolescent turbulence: rough guys, tough gals, homework, hormones. They weren't even 17, but they sure sounded like they knew exactly what they were doing.

Now that the members are in their 20s, however, the band — currently an Arlington, Va.-based four-piece with a new bassist and a second guitarist — seem to be in the midst of an identity crisis of sorts. Their only proper full-length to date, 1999's *The Fox*, may have been a blast of audio adrenaline that made good on the promise of their early singles, but in the two years since, the once-prolific band have re-

leased barely a handful of new songs, which have sounded, at best, like mediocre parodies of themselves.

So it might be a bit alarming to fans that *Shined Nickels and Loose Change* isn't the long-awaited follow-up to *The Fox* but simply a hodgepodge collection of previously released 7-inch singles and compilation tracks, as well as a pair of unreleased songs. Still, just because it's not a completely new album doesn't mean it's a total disappointment: it's fun to revisit some of the Rondelles' best vinyl-only songs on CD (including three singles on Teen-beat and K), and it's convenient to have various nonalbum tracks compiled in one place. *Shined Nickels*, however, ultimately comes off like little more than a way to buy time until the band finally, if ever, figure out what direction they want to take. (Jimmy Draper)

Mark Grant

Sound Design V2 (Om)

House mix CDs clog my P.D. box like dead flies on the grill of an 18-wheeler. Progressive mixes. Tech-house mixes. Hard-nutech-trance-essential mixes. And, since it's summer, lots and lots of "Ibiza anthem" mixes. If ever there was an argument for house being the perfect consumer music, Ibiza is it. It's hard to imagine anyplace farther from the insanely overhyped marketing mecca of Ibiza than Chicago, but that's home to the DJ of this summer's best house mix CD, Mark Grant.

Grant broke through in the late '90s with a run of standout work for Cajual Records and Guidance Records, and clubs around the world got the chance to hear him work it out on breaks from his six-year residency at Chicago's Boom Boom Room. His experience shows. Rather than exploring every variation of one narrow specialty of house music, Grant takes the listener on a voyage through the many shades of soulful house.

The use of three turntables is a skill many DJs never master, but Grant uses his trio of Technics to add a layer of energy with flair. Coasting on top of other records, Eddie Amador's "Rise" sets the righteous tone, and "Clear" by the artist formerly known as Technique keeps it gritty, while neither detracts from the sweaty energy of the tracks beneath. But it's toward the end of the CD, when Grant returns to straightforward A into B mixes, that he really drops the bomb. Foreshadowing with a left-field inclusion of "Carajillo" by Trüby Trio, Grant proceeds to dispense the blissful breakdown of Eddy and Dus's "Starlite." Then it's off again with a succession of beautifully percussive productions by Matty Heilbron, Ron Trent, and Masters at Work that leave you hoping this mix will never, ever end. *Mark Grant plays Sat/4, 10 p.m., Decibel, 699 Market, SF. \$15. (415) 543-0191.* (Peter Nicholson)

strongest countrified nuggets to emerge from Bakersfield during its farm-fed glory days. The gleaming fiddle intro to "Playboy" practically smacks you on the back of the head before the churning melody, fronted by Stewart's powerful voice, kicks in. And on "Wishful Thinking," Stewart's two-and-a-half-minute magnum opus, the pleading melody is backed up by a haunting female voice that lifts the song out of the barrooms to soar in the darkness like some self-defeated ghost.

My only gripe here is the sequencing. The AVI collection kicked off with "Wishful Thinking," probably Stewart's strongest song, which set an exciting tone. The Varese package chooses to move chronologically — better for scholars, perhaps, but it makes for a slower start. Still, this is knockout stuff — truly essential listening for fans of hard-edged, guitar-and-fiddle-driven country music. (Kurt Wolff)

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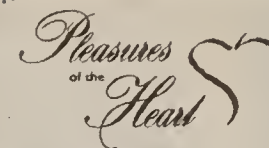
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age **liner notes**
by lynn rapoport

Better off dead

It was a rough week. Hot crushes, cold shoulders, flat tires, canceled shows in the foggy, arctic Tenderloin, bus drivers who didn't stop, and the all-night doughnut shop up the street ran out of sugar-glazed. Last Sunday, across the water at the Oakland Coliseum, the pop tarts of 'N Sync put on a show that a shocked writer at the *Chronicle* would find overly commercialized, if you can imagine that. And I could have been there, waving my Justin, I Did Drag for the First Time Because of You! sign instead of chasing down illusive rock shows and getting drunk at home and crawling into bed to read about something called "boomer rock" in *New York Press* editor John Strausbaugh's new book, *Rock til You Drop*. I've been having nightmares about dinosaurs and guitars.

You know when someone puts into print the high-minded insults you've been muttering for your housemates' or your dog's or your TV's appreciation for months, and you read it and think, "That asshole"? I'm feeling a little like that.

I heard Strausbaugh at a Books Inc. reading in honor of the elusive JT Leroy, who'd wooed V. Vale, Lynn Breedlove, and Carol Queen there with sad, gorgeous prose and raccoon-penis-bone necklaces to wear. They read from *Sarah* and *The Heart Is Deceitful above All Things*, and Strausbaugh gave us notes from his own book, the thesis of which is that, just as hell is for children, rock is for youth, and when you get past 30, you'd better be ready to sit down or die.

I wasn't sure what the thematic connection was between Leroy's fragile young truck-stop prostitutes and Strausbaugh's rock dinosaurs. It was too hot to think clearly, and way too hot to listen to Strausbaugh mouthing off about Stevie Nicks being too fat to perform and how Patti Smith was basically "Jim Carroll with tits." (Borrowing his logic and bowing to chronology, wouldn't Jim Carroll actually be Patti Smith with a dick?)

Maybe I was cranky. I usually am. There was no place to sit, and I was leaning against the magazine rack with the cover of *Details* stuck to my back, hoping I wouldn't have to pay for anything I sweat on. The highlight of my evening came when Breedlove got up to read and politely declared that she'd rather die than be forced into rock retirement.

I have my own misgivings. All of those bands I grew up on, resurfacing the worse for wear on VH1, at the Shoreline, in the Rock and Roll Hall of Fame. But I hated listening to Strausbaugh making lists and taking facile potshots at people like Steve Perry and Debbie Harry. And OK, I'm not the biggest fan of Melissa Etheridge, but in his book, her crimes are her "fawning friendships" with music-industry power brokers and being "better known for her lesbianism" than for her music. Why are these important things to say?

What do I know? I don't hang out with rock stars. I barely hang out with rock musicians, unless stalking Amy Linton counts. And if Strausbaugh had stuck by his disclaimer — that he comes from boomer, and boomer is what he knows, and boomer (meaning the Who, meaning the Stones, meaning anybody who was rocking before Strausbaugh himself turned old and untrustworthy) is what he's here to discuss — I might not have minded as much. Chillingly bad decisions have clearly been made by some very rich, very tired-looking rockers who maybe should explain why their concerts are so prohibitively priced. But as the book opens, he's hangin' with Mike Doughty from Soul Coughing — not, I think, famous for his boomer rock — and instructing him to watch out for 50, an age, he later says, "at which rock stars should be, by law, man's or natural, dead or retired."

He talks about "heat death" and "the shelf life of rock credibility." He mentions the genre leapfrogging of ex-New York Doll David Johansen to lounge and then to blues as a respectable tactic for avoiding the fate of the rock dinosaur. Lounge and the blues are for sad old people, I guess, and the vitriol of rock is for the young. But who are these dictums for? Do the same rules apply to the angry yet obscure?

His targets basically live inside our TVs. That makes them awfully easy to spot. Plus, they've been around a while, and we've seen every move. But just because the Stones are getting paid obscenely large pots of money to pull out their oldies for the stadium crowd, does that really mean all true rock dies at 30? Training your gaze on the famous and the freakish doesn't seem like a good way to make up the rules.

Mia Zapata, queen of my heart, died young enough to suit Strausbaugh. Thank god we'll never have to suffer through the tedium of a Gits reunion tour, right? Or through the sights and sounds of Zapata growing older in public. All rock and rollers should be so lucky as to be raped and strangled to death at 27, before they have the opportunity to make any bad creative decisions.

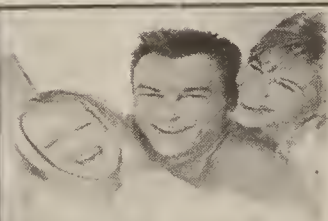
Strausbaugh says, "We were supposed to die before we got old." We say these things. We say them and don't concede that we are talking about individual catastrophes and lost art. We say them when we're 13 or 16 or 20 — when 30 sounds bad, and we don't know what we'll want to accomplish later, when we actually believe that anyone leaves behind a good-looking corpse. ❖

E-mail Lynn Rapoport at lynn@sfbg.com.

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Baby, it's you

MTV's latest excuse to avoid playing actual music videos is the show *Becoming*, in which starry-eyed fans are plucked from their supposedly ho-hum existences and whisked off to re-create a video from their favorite band or singer. And as with the network's similarly themed *Fanatic*, each half-hour episode is predictably identical to the next, as typified by the recent remake of Britney Spears's "... Baby One More Time," in which a young woman not only learned the same dance routines and donned the same schoolgirl uniform as the former Mickey Mouse Clubber but also bleached her hair in order to look as similar to Spears as physically possible. And at the end of the day when she "became" Spears, the fan tearfully confessed that it was the best day of her life.

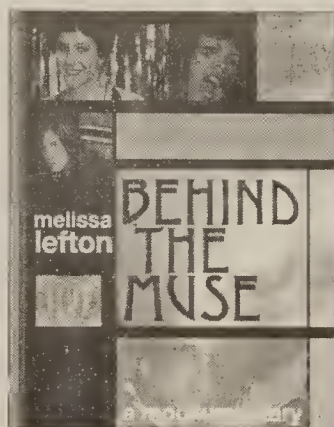
It's easy to scoff at such an admission, but anyone who's ever imagined what it would be like to be a superstar for a day shouldn't dismiss the fans on *Becoming* as drones mindlessly consuming the mainstream each afternoon on *Total Request Live*. After all, at some point we've all danced, hairbrush in hand, as the radio blasted our favorite tunes, and — though few of us admit it — have even recorded videos so we could memorize the choreography to perform in the mirror. Still, it's a little creepy and disconcerting to see fans so blatantly transforming themselves into replicas of their favorite singers instead of using the inspiration from such musicians to create something new and original.

Which is what makes up-and-coming pop star Melissa Lefton so refreshing. A 26-year-old who grew up in Chicago and San Francisco under the influence of '80s stars like Boy George and Cyndi Lauper, Lefton is a pop addict who isn't afraid to admit to having spent her youth imagining herself in the shoes of her favorite musical heroes. Unlike the fans on *Becoming*, however, she decided to start learning the keyboards in order to make it big herself, rather than trying merely to replicate, say, Lauper's "Girls Just Wanna Have Fun" video. Now, more than 10 years later, Lefton's writing her own off-kilter brand of Top 40 pop that's infinitely smarter and more insidiously catchy than "... Baby One More Time" and proudly refuses to become a part of today's blond-bobbed onslaught of Britney wanna-bes. Instead, Lefton's created a self-described "slightly twisted" pop-star image that aims to reveal the "cut-throat, pop-princess factory of a music industry" for what it really is.

So while many of today's videos feature scantily clad teens pouting and preening like a pedophile's wet dream, Lefton is defiantly unairbrushed and uproariously tongue in cheek in the homemade video for her first single, "My Hit Song." Spoofing the market research, media hype, and intense emphasis on sex surrounding teen pop stars, Lefton hijacks an A&R rep's office in her video and seduces him to get a record deal ("This is my one chance to be a rock star ... Come on promote me, come on adore me!"). Afterward she prances and dances, wearing a *Flashdance* half shirt and a hot pink miniskirt, through typical teen-pop terrain — shopping centers and malls (remember Tiffany?) — with a giant donkey and gorilla as her hapless backup dancers. And with her first video and single highlighting the industry's concern with artists' images and fan demographics, Lefton certainly isn't wasting any time taking her fair share of potshots at the competition she's up against.

Sure, it ain't exactly rocket science to spoof the Britneys at the top of the pops; what makes Lefton's situation so bizarre is that she's signed to a major label. Her self-titled debut — a high-gloss guilty pleasure that mocks everything from the teen-pop hot spot of Orlando, Fla., to the typically banal lyrical content of the Top 40 — will be released in September on Jive Records, the home of Spears, the Backstreet Boys, and 'N Sync. Which begs the question: is Lefton, despite her refreshingly cynical and ironic attitude toward teen pop, simply the next type of teen star — the anti-Britney — that the industry plans to market as Britney mania fades?

Lefton, at least, isn't concerned that her antistar image is merely the product of a major label. "The beautiful thing is that so far I'm in complete creative control," she said last week from her home in Manhattan. "[Jive is] excited about not having to be the sole creators of everything like the image." In the coming months we'll see if teen pop finally has a star who's willing and able to subvert from within while "becoming" the next MTV darling on her own terms. ✽



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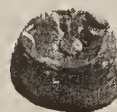
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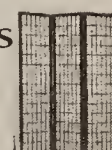
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Just dew it Want to take part in some soul-bearing spoken word but don't feel like spending all night sitting on a bar stool? Then head on down to **Dew You**, an open mic night catering to talented local word artists and musicians overlooked in the

more mainstream club scene. DJ Raw B's **Beatsauce** blend of the finest indie hip-hop joints will help set the mood for the main event at 11 p.m., when those itching to bless the microphone can take to the stage and let the world know what's on their minds. After the emotion-charged presentations, DJs Jah Yzer, Zatch, and Paul Nice will take control of the wheels of steel and excite the dancing feet of the crowd with an eclectic blend of hip-hop jams, dancehall riddims, and funky soul grooves. *9 p.m., Tongue and Groove, 2513 Van Ness, S.F. \$5. (415) 928-0404.* (Michael Gadd)

Aug. 2 Thursday

Fired up When Prometheus said unto the Chorus, "and I gave them fire, that they may learn many arts," Chris Sia took it as literally as Pat Robertson interpreting the Old Testament. The writer-director's new production, **Prometheus's Revenge**, is an experiment in a new art called "contact fire," which mates modern dance with big spinning sticks of fire. The pyro-drama takes your basic contact improvisation dance (in which two or more people make contact with one another and then revolve their movements around that meeting point) and heats it up with kerosene and boys in shiny gold skirts. The cast of fire artists, along with live musicians performing contemporary ethnic trance music, enacts the story of how humans became gods and gods became human in an



Playing with fire: Chris Sia's *Prometheus's Revenge* melds kerosene and contact improv. See Thurs/2.

updated version of the Prometheus myth. Witness a bunch of artists lubed up with flame-retardant jelly deftly maneuvering through ancient Greek literature and (hopefully) dodging a trip to the burn unit. *Through Sun/5. 8 p.m., Justin Herman Plaza, Embarcadero at Market, S.F. \$20-\$25 (tickets can be purchased at Sangha, 777 Florida, No. 307, S.F.). (415) 282-7585.* (Sarah Lidgus)

Helter skelter Promotional tax-refund checks aside, it's still pretty ridiculous that George W. Bush is our president. You can live in denial for three and a half more years, or you can try to figure out what the hell happened by reading *The Betrayal of America: How the Supreme Court Undermined Our Constitution and Chose Our President*, the latest tome by prosecutor extraordinaire **Vincent Bugliosi**. Bugliosi, who'd be a legend even if he wasn't inextricably known as "the guy who convicted Charles Manson," takes the stage tonight to share his views on the 2000 election, which concluded in what he dubs a "judicial coup d'état"; no stranger to high-profile controversy, Bugliosi is also the author of *Outrage: Five Reasons Why O.J. Simpson Got Away with Murder*. The First Amendment Center-sponsored event also features Global Exchange cofounder Medea Benjamin, Riva Enteen of the National Lawyers Guild, and Dave Aragon of Voter March West. *7 p.m., Grand Lake Theatre, 3200 Grand, Oakl. \$15. (510) 287-9406. (Also Bugliosi only, Fri/3, 7 p.m., Booksmith, 1644 Haight, S.F. Free. 415-863-8688.)* (Cheryl Eddy)

Aug. 3 Friday

Target practice Rock stars. You can't live with them, but you can shoot them ... with a camera, that is. That's what a handful of Bay Area photographers and live-music fans have done for a new exhibition, **'Shots in the Dark.'** The images on display do more than immortalize the beholder's object of desire — they testify to the skill of swashbuckling rock show shutterbugs who must endure slamming moshers, circumnavigate imposing pillars, and duck flying beer as they try to capture the performer in his or her natural habitat. Expect to see your favorite musicians, local and otherwise, caught in the act. Tonight's musical entertainment will be provided by the rock band Caesura and Josh Wilson, a KUSF-FM DJ and music community organizer. *Reception 8 p.m.; exhibit through Aug. 19; gallery hours Sat.-Sun., 2-6 p.m., and by appointment, Balazo/Mission Badlands, 2811 Mission, S.F. \$7. (415) 920-0896.* (Deborah Giattina)

Aug. 4 Saturday

The professional The first time I saw **DJ Neon Leon** was in San Francisco's BPM Records around 1993; he lit up the store with his larger-than-life style and hysterical laugh. As a resident at the infamous club Osmosis, Leon would set the floor on fire with his own high-energy style of



History lesson: Miri Hunter Haruach performs her solo piece *Grandmothers of the Universe* in the AfroSolo Arts Festival. See Sat/4.

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house, giving fierce boys and girls of all persuasions the musical inspiration to get their freak on. He moved on to greener European pastures in the mid '90s, but San Francisco gets a chance to welcome Leon back tonight on a visit from his adopted base in Köln, Germany. Show him some hometown respect as he joins Anita Lofton at Club Six, and check out what a diet of bratwurst can do for a boy. 10 p.m., Club Six, 60 Sixth St., S.F. \$6. (415) 863-1221. (Peter Nicholson)

Together in It's August, which since 1994 has meant one thing to fans of energetic, powerful art and performance: it's time for the annual **AfroSolo Arts Festival**, which showcases the creativity of African Americans working in all arts disciplines. The festival lasts four weeks and offers an eclectic array of events designed to entertain, educate, and invigorate. Today, head down to Yerba Buena Gardens for a free outdoor jazz concert featuring local crooners Paula West, Faye Carol, Noah Griffin, and Cedric Brown. Tomorrow, an exhibit of works by mixed-media artist Timothy Tyrone Taylor, painters Keina Davis and Carter, and sculptor Justice Renaissance opens at the Luggage Store; later in the month the artists host a discussion about how the pieces they create reflect their feelings about race and society. Sat/11, youth rules at the hip-hop-flavored "Slamming AIDS: Young African American Artists Against AIDS," AfroSolo's third annual HIV-AIDS community forum. The fest is perhaps best known for its performing arts shows. Aug. 22-25, dancer Robert Henry Johnson (*Letters to Jesus*), actor Miri Hunter Haruach (*Grandmothers of the Universe*), playwright Kheven LeGrone (whose *Ulysses' Song* will be performed), poet Aya de Leon (*Sober*

Love), and AfroSolo founder—artistic director (and actor) Thomas Robert Simpson (*The Cleansing*) take the stage and share their talents. Finally, on the last Saturday of August, AfroSolo cosponsors a discussion about playwriting and race with the Bay Area Playwrights Festival and Theatre Bay Area. Jazz concert Sat/4, 1-4 p.m., Yerba Buena Gardens, 701 Mission, S.F. Free. Visual arts exhibit Aug. 5-Sept. 1 (reception Sun/5, 3-6 p.m.; meet the artists Aug. 18, 2-4 p.m.; gallery hours Wed.-Sat., noon-5 p.m.), Luggage Store, 1007 Market, S.F. Free. "Slamming AIDS" Sat/11, 2-5 p.m., Center for African and African American Art and Culture, 762 Fulton, S.F. Free. Performance Aug. 22-25 (Aya de Leon will not be performing Aug. 25; alternate fifth performer TBA), ODC Theater, 3153 17th St., S.F. \$18. Playwriting discussion Aug. 25, 4:30 p.m., Z Space Studio, 1360 Mission, Third floor, S.F. Free. (415) 771-AFRO. (Eddy)

Aug. 5 Sunday

So unusual Sometimes it seems the word *marginal* could have been coined to describe **Henry Kuntz**, who's been padding around the edges of the Bay Area creative music scene for the better part of 30 years — as a newsletter editor, tenor saxophonist, and impassioned explorer of many instruments, including the musette, flute, miniature violin, gamelan, xylophone, and rhaïta (Moroccan double reed). But as he investigates the trance-inducing and transcendental qualities of various traditions from around the world, Kuntz cuts to the heart of music's power to put musicians and listeners in touch with a deeper sense of true self, both as individuals and as members of a culture.

Without the support of his group Opeye, Kuntz will plunge into an "avant-shamanistic multi-instrumental solo improvisation" that taps his full arsenal of unusual music making tools. 8 p.m., Tiva Space, 3192 Adeline, Berk. \$10. (510) 649-8744. (Richardson)

Aug. 6 Monday

Deep focus In the aftermath of the 1998 shooting of Dr. Barnett Slepian, filmmakers Liz Mermin and Jenny Raskin took a film crew into the offices and households of abortion providers working in New York, Montana, and Alabama, areas with a history of radical pro-life aggression and violence. Their documentary **On Hostile Ground** is a rough, unadorned, but often compelling look at the obstacles that hinder access to legal abortions in many parts of the country: we see the rubble of firebombed clinics and doctors donning bulletproof vests. While the film is unabashedly pro-choice in its agenda and presentation, its glimpse into the lives behind the issues should be enlightening to viewers on either side of the abortion debate. Raskin appears at tonight's premiere at the Red Vic. Through Tues/7, 7:15 and 9:15 p.m., Red Vic, 1727 Haight, S.F. \$6.50. (415) 668-3994. (Alec Nevala-Lee)

Aug. 7 Tuesday

Rapper's delight Prepare to get wrecked tonight as Wu Tang Clansmen **Raekwon** and **Ghostface Killah** attack the Bay Area with a barrage of rhyme darts and razor-sharp punch lines in support of the latter's upcoming album, *Cuban Linx 2: Bulletproof Wallets* (Starks Enterprises/Epic). Always striving for perfection, the duo have accomplished much since their rainy days spent studying kung fu flicks in their native Staten Island housing projects. The two Shaolin cats have made names for themselves as two of the most creative and lyrical MCs in the game. They compose complex verbal intercourse as if it were child's play and have invented enough words and monikers to warrant the distribution of a slang dictionary with each new release. Come support a modern hip-hop dynasty and learn some new verbiage while you're at it. Lica Sto opens. 7 p.m., Maritime Hall, 450 Harrison, S.F. \$18-\$20. (415) 974-0634. (Gadd)

Hot spot



Words and guitar: Mia Doi Todd and other musicians perform at a benefit concert for the Legal Language Access Project.

In October 2000 the East Bay Asian Consortium and the Community Projects Committee of the Alameda County Bar Association initiated the Legal Language Access Project for low-income immigrants and refugees. LLAP's concern is for individuals in those communities who aren't getting the legal help they need, owing to communication obstacles and the lack of affordable interpretive services. To help alleviate this problem, LLAP formally trains multilingual community members in poverty law, translation skills, and ethics, with the goal of breaking down the language barrier between clients with limited English and their lawyers. The project provides services in almost 20 different languages and has assisted in more than 70 cases. But this nonprofit organization can't rely on private grants alone; LLAP needs the public's support, too. Saturday it's throwing a **benefit concert** to help fund more training and services. Oakland's folksy guitar rockers Winfred E. Eye, L.A.'s Cat Power-esque Mia Doi Todd, San Francisco's post-rockers ee, and the East Bay's Sa Bai Dee Lao Thai perform. Come for the cause; stay for the rock. Sat/4, 8 p.m., Hong Lok Senior Center, 275 Seventh St., Oakl. \$7-\$10. (510) 654-4711. (Sarah Han)

Aug. 8 Wednesday

Express yourself Although **Joe Henry** sings and writes songs (which are more "literary" than pop), don't confuse him with that maudlin group of musicians known as singer-songwriters, whose soul-bearing poetics merely mirror the drama of their personal lives. Henry considers himself to be more of a storyteller, along the lines of Tom Waits. He's even got the gravelly, cigarette-abused voice with which to relate his tales of obsessive, often unrequited, love. Henry's refusal to be pigeonholed also extends to his musical sensibilities. He has moved from the simple rock and country-influenced sound of earlier material to a more varied stylistic palette. Henry's latest album, *Scar* (Mammoth), ventures into funk, jazz, and blues territory with the help of such guest musicians as Me'Shell Ndegéocello, Brad Mehldau, and Ornette Coleman. For

Stars opens. 8 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$18. (415) 474-0365. (Joe Salas)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Story time: Joe Henry performs his songs at Bimbo's. See Wed/8.

JOE HENRY PHOTO BY MELANIE NISSEN, MIA DOI TODD PHOTO BY MIA DOI TODD



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music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 1

Rock/blues/hip-hop

Blue Reptiles Blue Lamp. 9:30pm, \$2.
Bored Stiff Amoeba Music. 6pm, free.
Everclear, **American Hi-Fi**, **Mayfield**, **Flip Warfield**. 7:30pm, \$25.
Fear Factory, **Puya**, **Primer 55**, **Dry Kill Logic** Maritime Hall. 7pm, \$20-22.
Gossip, **Erase Errata** Great American Music Hall. 9pm, \$10.
Jimbo Trout and the **Fishpeople** Johnny Foley's. 9pm, free.
Lower East Side Stitches, **Trash Brats**, **Malakas** Bottom of the Hill. 9:30pm, \$7.
Cat McLean Band, **Urban Warrior** Last Day Saloon. 9pm, \$3.
Dm Trio, **Starvin' Like Marvin** Hotel Utah. 8:30pm, \$6.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Kenny Blue Ray Biscuits and Blues. 9pm, \$7.50.
Ruby Slim's. 9pm, \$12.
Rum Diary, **Time Spent Driving** Kimo's. 9pm, \$5.
Joel Selvin, **Cyril Jordan**, **Mike Wilhelm** and **Friends**, **Chocolate Watchband**, **Chris Von Sneidern** Cafe du Nord. 9pm, \$10. Second annual Baypop festival. See "Pop Rocks," in Noise.
Screamin' Solo Flights, **Jesse Lee** and the **Moonshots** Elba Room. 10pm, \$6.

Bay Area

David Byrne Mountain Winery, 14831 Pierce, Sausalito; (408) 741-0763. 7:30pm.
Chromie Johnson Fourth Street Tavern. 9pm.
Randy Todd Bison Brewing Company. 10pm, free.
Kit Walker, **Lorn Leber**, **Victor Little**, and **Reinhardt Melz** 19 Broadway. 9pm.

rock, jazz, folk/world,
dance clubs & classical

music
calendar

Jazz/new music

Don Asher and **Kent Cohea** Moose's. 8pm.
Fishermen Bruno's. 9pm.
Kevin Gibbs One Market Restaurant. 5:30pm.
Jazzmine Gordon's House of Fine Eats, 500 Florida; 861-8900. 8:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Adam Levy, **Ned Boynton** and **Friends** Enrico's. 7pm.
Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
'North Beach Jazz Festival' Various cafes and restaurants on Grant Street; 771-2601. See www.nbjazzfest.org for list of locations and performers. 6-9pm, free. Through Sun/5.
Al Pacheco Jazz Band Skip's Tavern. 8-10pm.
Tony Saunders' **Jazz Trio** John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Charles Unger Experience Les Joulines. 8pm.

Bay Area

Boplicity Cato's Ale House. 6-9pm.
Dregon Yoshi's. 8 and 10pm, \$18. Also Thurs/2, Sat/4-Sun/5. See 8 Days a Week, page 46.

Folk/world/country

Afro Celt Sound System Fillmore. 9pm, \$22.50.

Bay Area

Distant Daks Freight and Salvage. 8pm, \$16.50.
Whiskey Brothers Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Dance clubs

Bang Bang Justice League. 9pm. MoC and Foxsee spin 2 step and soul.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Free-style dancing.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Construction 330 Rich. 10pm. Tech-house with residents Torque and Huey.
D.E.A. Lounge Amnesia. 8:30pm. Electronic music with 8ball, J. Rivera, and the Geometrist.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.

Discover Ruby Skye. 9pm-3am. "Hard House" with DJ Guy Ornel and Spesh.
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and weekly guests.
El Rio 7:30pm. With DJ Javier.
Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Ghett Down! 26 Mix. 10pm-2am. House and funky breaks by Space Lounge and Space Cowboys.
Goodbeats Blind Tiger. 10pm-2am, \$5. With guest Sharon Buck and Spun.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Low Down Grooves The Top. 7-10pm. Happy hour.
Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents.
Modular Lab Edinburgh Castle. 10pm-2am. Mod and underground indie.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Qool 111 Minna St. 5-10pm, \$5. Pan-tech-no lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Salsa con Clase Roccapulco. 8pm, \$15. Salsa lessons.
Seance Backflip. 6-10pm. With Didje Kelly and Russell Vargas.
10pm-2am, \$5. With rotating residents.
Serenity Lounge Venture Frogs Restaurant, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz, downtempo house with Jamie Means and Von.
Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and a guests.
Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Ultraspin An Sabin. 9:30pm-2am, \$4. Raoul Khan, Scott Quick, and Kepi spin house.
Vitabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikke and Jada Halston.
Wanton Wednesdays Laszlo, 2526 Mission; 401-0810. 9pm-2am. With Neel N. Kizmaz.
Wednesdaze Bohemia Bar, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.

Continued on page 52

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critic's choice: music

Roxy Music

Sun/5, Chronicle Pavilion

Before you ask yourself if it's worth your time and money to go see aging performers relive their youthful glory days on a big corporate-sponsored stage, keep in mind that the name Roxy Music hasn't graced a marquee in almost 20 years. It's quite an achievement that frontman Bryan Ferry was able to enlist guitarist Phil Manzanera, sax and oboe player Andy Mackay, and drummer Paul Thompson from the band's original lineup for this tour. Word has it that other recent shows — in which the group has been reviving some of Roxy Music's most groundbreaking and obscure material along with the expected songs from their greatest-hits compilation — have been remarkable, and you won't be missing the presence of Brian Eno in the least. Ferry and Eno started Roxy Music in 1972 with the intention of working simple pop melodies into art rock experimentation as they explored the possibilities of performance through extravagant stage wear and bizarre dance moves. Their androgynous looks and feather-treated costumes and Ferry's icy voice suggested that the performer was something beyond an ordinary man or woman, something extraterrestrial. The musically hallucinatory and visually tantalizing result helped inspire the short-lived glam rock movement. From there the band grew into the '80s by making some of the most elegant and sophisticated synth pop of that era. Even though Ferry, the onetime lounge lizard who had a taste for Helmut Newton models, wears less makeup and more humanlike clothes, you still stand a good chance of seeing him do "The Strand." Very cool that the theatrical and fearlessly out songwriter Rufus Wainwright will open for these incredible musical- and cultural-boundary pushers. 7:30 p.m., 2000 Kirker Pass Road, Concord. \$38.25-\$78.25. (925) 363-5701. (Deborah Giattina)



PHOTO OF ROXY MUSIC, FROM LEFT, PHIL MANZANERA, PAUL THOMPSON, DAVE SKINNER, BRYAN FERRY, GARY TIBBS, AND ANDY MCKAY

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music calendar

club guide venue directory

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sabin 1176 Sutter; (415) 929-1992.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
Buzz 9 139 8th St; (415) 255-8783.
The Cafe 2367 Market; (415) 861-3846.
Cafe Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deluxe Club 770 Haight; (415) 559-7111.
Deuces 2319 Taraval; (415) 566-9122.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
1111 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
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Galia 2565 Mission; (415) 970-9777.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
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Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 965 Howard; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Justice League 628 Divisadero; (415) 289-2038.

Kate O'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Odeon Bar 3223 Mission; (415) 550-6994.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
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Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
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Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100 Cargo; (415) 826-9202.
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The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
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Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
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330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 826-7378.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.



PHOTO BY TOM JOHNSON

Hooray for Friday: The Minders — from left, Mark Wilhite, Rebecca Cole, Martyn Leaper, and Jeff Almond — play with Mates of State and the Pernice Brothers at Bottom of the Hill Fri/3.

Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Ell's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.
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Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
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La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
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Ruby Room 132 14th St, Oakl; (510) 444-7224.
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Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
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music calendar

Wednesday 1

From page 49

Bay Area

Bubblegum Mamba Lounge, 14572 E 14th St., San Leandro; (510) 357-7777. 10pm-2am. Rotating DJs spin hip-hop, R&B, and dancehall.
Flavors Ramada Inn, Chibbo's Bar and Grill, 920 University, Berk; (510) 496-3450. 10:30pm. Open mic and urban soul with Uno and Scientific.
Radio 4pm-2am. '60s ska and Jamaican duh.
Ruby Room 10pm-2am. Soul, funk, and more with DJ Kitty.
Salsa Caliente Club Fusetti. 10pm. Pete Solis spins salsa and merengue. Salsa lessons at 8pm.
Venue Bluesville. 9:30pm-2am. Hip-hop, dancehall, R&B.

Classical

'Music in the Vineyards' Domaine Carneros, 1240 Duhiig, Napa; (707) 578-5656. 7:30pm, \$25. The Alcan Quartet opens this classical music festival with a discussion and performance of a work by Shostakovich. Through Aug 19.

thursday 2

Rock/blues/hip-hop

Carey Bell Biscuits and Blues. 8:30 and 10pm, \$15.
Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Fabulous Disaster, Butcher Holler, Blood Roses, Shaunna Hall and Becky Wreck, Dukes, Bite, Psychedelic Wedding, Hellfire Choir, 3 Ball Bottom of the Hill. 8:30pm, \$8.
Breast Cancer Action benefit.
Good For You, Fetish, Yellow Dancer Hotel Utah. 9pm, \$5.
King's Night featuring Albert King Giles Skip's Tavern. 7-9pm.
Lavish Green, 40 Grit, Tom Foolery, Levelhead Slim's. 9pm, \$8.
Ledisi with Anibade and DJ IJ Cafe du Nord. 10pm.
Pills, Odd Numbers, Tories, Single, Brad Brooks Poinad-SF. 9pm, \$8. Second annual Baypop festival. See "Pop Rocks," in Noise.
Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Simpatico Last Day Saloon. 9pm, \$5.
Slowfinger, Prik Flower, Mystic Marlowe the Magician Kimo's. 9pm.

Bay Area

Buffalo Room, King Harvest Starry Plough. 9:30pm, \$5.
Holcombe Waller Band, Felice Sweetwater. 9:30pm, \$8.
Ring of Fire Fourth Street Tavern. 9pm.
Sky Blue 19 Broadway. 9pm.

Jazz/new music

Nicholas Bearde with Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Brian Chester and Jack Huipurs Duo Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.
Jesus Diaz y Su QBA Two Embarcadero Center, Promenade Level, Davis and Front; 772-0754. noon-1:30pm, free. Embarcadero Center Summer Jazz Series. Through Sept 27.
Larry Douglas Quintet Les Joulins. 8pm.
Dick Fregulia, Vince Gomez Duo Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.
Jazperry Bruno's. 9pm.
Shan Kenner Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
'North Beach Jazz Festival' Broadway Studios. 9pm, \$15-18. Orquesta La Moderna Tradicion, Claudia Villela, and Ricardo Peixoto perform. Velvet Lounge, 443 Broadway; 771-2601. 9pm, \$12-15. Omaya and Insight perform.

Continued on page 57

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THE SAN FRANCISCO BAY
GUARDIAN

august 2001

NOISE POP ROCKS



Popping the Pills: Boston's premier pop rockers play Thurs/2 at Pound-SF.

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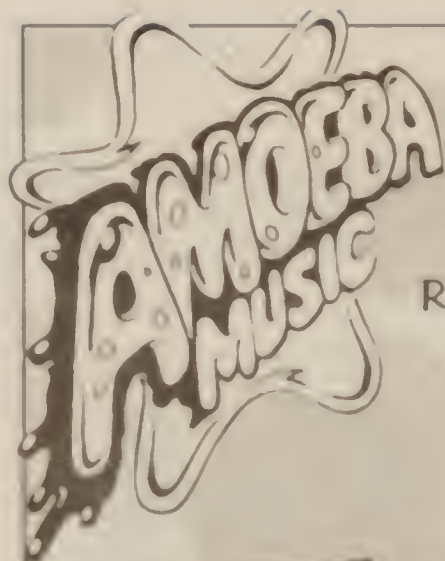
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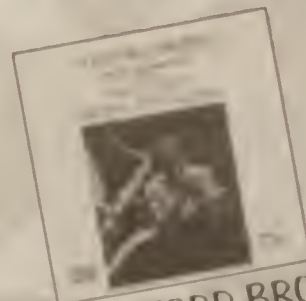
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Pop rocks

Riding the power pop resurgence
with Baypop 2001.

By John O'Neill

There is no accounting for passion, and anyone involved in attempting to bring melodic pop rock to the multitudes is working solely on that premise. Which is to say that the odds of turning Baypop — the music festival brainchild of area residents and avowed pop junkies Paul Kopf and Don Stroud — into a big payday are about equal to, say, getting hit by lightning. Twice. No hipster cred or Next Big Thing buzz on the street — the only specific that might be attributable to this event is devotion. From the promoters to the bands to the fans, it's a relatively fervent crowd, which says a lot about the music.

Power pop is amazingly alive and well, and for the most part it's still residing in the cult ghetto that has been its home since the Nixon administration. No matter, the basic elements of classic pop and power pop — lush melodies, big hooks,

focused energy, and unabashed enthusiasm — have been handed down through three generations of musicians and endured despite the radical changes in popular music over the same period. And somehow power pop seems to always find a way back onto the radar screen, usually in conjunction with other kinds of popular music (i.e., disco, grunge) hitting spectacular new lows.

The aftershock of the genre's almost resurgence in the mid-'90s is still being felt, and San Francisco has become a fairly fertile breeding ground. Thus, the Baypop Festival: a four-day celebration of feel-good music from the heart about broken hearts vying for yours.

What follows is a somewhat comprehensive rundown of performers that, allowing for the author's incredible biases, romantic attachments, and knack for revisionist history, should help guide you to all your Baypop fun.

BAYPOP 2001

wed/1

9 p.m., Cafe du Nord, 2170 Market, S.F. \$10. (415) 861-5016



The Chocolate Watchband

The Chocolate Watchband

Now regarded as the granddaddies of psychedelic punk rock, the San Jose-based Chocolate Watchband have taken a long, odd road from obscurity to cultdom. Like most kids their age, the group were adept at churning out killer Stones-style R&B; what set them apart from other garage bands of the mid-'60s was vocalist Dave Aguilar's primitive sneer and the melding of their aggressive chops with hallucinogenic references. Securing a deal with Ed Cobb (the Standells' manager) in 1966, the band appeared in the exploitation classic *Riot on Sunset Strip* and soon after went in to record their debut disc for Tower Records. When the album, *No Way Out*, was released later that year, they were mortified to find that half of the album sported vocals by a session man, and two of the instro tracks didn't contain a single member of the band. Disappointed, the band began to fragment.

Though they would carry on in various incarnations for two more albums, the real Watchband were dead and buried as *No Way Out* began to hit retail shelves. Despite the unnecessary tinkering by studio engineers to achieve Cobb's vision of what the band should be, *No Way Out* remains the finest example of psychedelic punk to appear on a major label and has gone on to influence everyone from '70s punk artists to '80s garage revivalists to today's pop revisionists. Back with three original members and area garage-o-phile Alec Paleo, they sound as dangerous as any middle-aged men can.

Song to demand: While "Let's Talk about Girls," and "Sweet Young Thing" are punk anthems, the band's shining moment is the claustrophobic title cut from their classic first album. It actually sounds like acid would if it could sing.

Cyril Jordan

What can one say about Cyril Jordan? That his band, the Flamin' Groovies, are the greatest band to ever come from San Francisco? That he's one of the purest exponents of rock and



Cyril Jordan

roll to ever slip on a guitar? That he's one of the most important figures in the history of power pop? Take your pick, but this much is for certain: he would be a first-ballot inductee into the Rock and Roll Hall of Fame if there really was one, and he will sit at John Lennon's right hand when he one day slumps off this mortal coil. Cyril Jordan is a hero. Cyril Jordan is a visionary.

Cyril Jordan is a great American. You and I are not worthy to lick Cyril Jordan's Beatle boots. All of this is true.

Song to demand: "Shake Some Action"? Nope. "Teenage Head"? Sorry. For heart and grit (and summing up 30 years of frustration) it's gotta be "Way over My Head."

Chris Von Sneidern

S.F. resident and musical renaissance man on a budget Chris Von Sneidern is a disciple of warm, multilayered vignettes that are lyrically vivid and expertly arranged. Beginning with 1993's charming hunk of Beatlemania *Sight and Sound* (Heyday), Von Sneidern has consistently crafted some of the most beautifully built tunes around. After four proper label releases, CVS cut another three DIY albums that expanded his sound to include soul, Stones raunch, half-seed poetry, fan mail from teen girls, and a slap at Tom Waits.

Fast fact: Looks way better in a shag haircut than a man his age has any right to look. Has the balls to seriously cover "God Only Knows."



Chris Von Sneidern

Baypop 2001 runs Wed/1-Sat/4, Cafe du Nord, 2170 Market, S.F. (415) 861-5016; Pound-SF, Pier 96, 100 Cargo, S.F. (415) 826-9202; Voodoo Lounge, 2937 Mission, S.F. (415) 285-3369; 330 Ritch, S.F. (415) 541-9574. For more information go to www.baypop.com.

BAYPOP 2001

thurs/2

9 p.m., Pound-SF, Pier 96, 100 Cargo, S.F. \$8. (415) 826-9202



The Pills

The Pills

Teddy and the Pandas, the Remains, the Rockin' Ramrods, the Real Kids, and the Neighborhoods — none household names, but underground legends synonymous with the blue-collar ethic that colors Boston's best pop bands. All managed to rock just a little bit harder than their contemporaries, and all shared an unabashed love for melody and harmony, even if some of them couldn't sing worth a crap. The Pills are the next band in the fabled line to assume the mantle of Beantown's premiere pop rockers. Already recognized by the Boston Music Awards as Best Live Band and awarded Independent Album of the Year for '99's *Wide Awake with the Pills* (Monolith), the foursome have been burning a steady path across the country and turning pop on its ear with their

patented amphetamine-pop sound. Featuring three-part harmonies and sturdy song structures, the Pills put everything from the Jam to Blondie to the Action into the mix. Enjoying demigod status in Toronto and Milwaukee (!) and favorite-son status with most scooter clubs nationwide, the boys took their act to Spain for a streak of SRO performances. This year finds them nose to the grindstone again, with their upcoming release, ... *Kick In* (Monolith), due out this week. A frenzy of progressive power pop and psychedelic freak-outs, ... *Kick In* should help solidify their rep as Boston's major player.

Fast fact: The Pills have played one wedding. Mine. Chasing all elderly people from the immediate vicinity by the fourth song, they drove the groom's father to ask the immortal question "So, is this the kind of shit you get paid to write about?" Indeed I do.

Single

Formerly the horribly named Blue Sky Roadster, these locals have slowly been whipping up a minor frenzy on the club scene as band-on-the-rise. They've already licensed some songs to the power brokers at MTV and received some decent airplay in Spain and France, and their impending album under the new name should go a long way toward the make-or-break in '01.

Most likely to: Undergo a third name change.

Brad Brooks

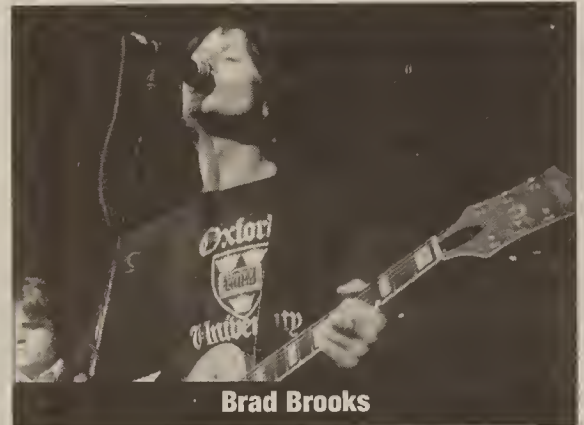
Brooks is a mid-tempo, piano-based pop magician who originally hails from Tucson, Ariz., home of nothing. If his latest album, *Sanctified in Astroglide* (Mouth Magic), is any indication of what is to be expected live, he could be the talk of the festival. Or he could be an unmitigated disaster. Brooks's quasi psychedelia-meets-West Coast baroque owes to obvious influences like Brian Wilson and the Zombies, but it owes just as much to the bombast of ELO and Wings (the only thing more embarrassing than McCartney's solo output). Disconcerting? You bet. Either way, it's a must-see.

Most likely to: Own a copy of *Pipes of Peace*.

The Tories

Hey, it's the guys who did the theme song to Christina Applegate's *Jesse*. While that show can best be described as a semi-stinker, these

L.A. natives get a thumbs-up for their "alternative" leanings. While their debut disc, *Wonderful Life*, called to mind the undistilled pure pop of Jellyfish and Redd Kross, the brandy-new *Upside of Down* (02) finds them stripped down from a four piece to a trio and looking at life through more disillusioned eyes.



Brad Brooks

Song to demand: "Everything Keeps Coming Up to You," a dynamic, percolating slab-o'-love.

The Odd Numbers

Once the darlings of the San Jose mod/scooter scene, the Odd Numbers have somehow over the years managed to be embraced by the skate punk community (a relatively impressive feat when you figure that most of those skaters were entering grade school when the Numbers formed in '88). Proving that great music spans the generations, the Numbers have managed to stay true to their calling of bashing out three-minute paens to sun, fun, and girls. Local punk label Coldfront released their third disc, *The Trials and Tribulations of ...* this past year, to the delight of skaters worldwide.

Little known fact: There are a shitload of bands named the Odd Numbers.

BAYPOP 2001

fri/3

8 p.m., Cafe du Nord, 2170 Market, S.F. \$8. (415) 861-5016

The Nederbeats

Dutch beat music done the San Fran way. What more need be said except: expect matching stage wear, vintage instruments, two-minute songs, and a sweaty mess of humanity doing all the coolest dance moves.

Song to demand: "Let's Stomp." We don't know if it's on their set list, but any beat group worth their Vox amp should be able to pull it out of their fanny.

The Rooks

As close to perfection as you're likely to get, the veteran Rooks seamlessly blend their pop with folk, psychedelia, straight-up rock, and anything else that might be floating around in songwriter Michael Mazzarella's beautiful brain. Known to most of the world primarily for their wondrous signature tune, "Reasons," the Rooks pack grace and power together in much the same way as their heroes Big Star did. And like their heroes', their legacy will be felt for generations of pop bands to come.

Song to demand: "Drag of the Month."

John Moremen

Few people realize that the fabulous John Moremen, the drummer for the Orange Peels, is a pop demon in his own right. He has recorded with the Loud Family's Alison Faith Levy and

Jad Fair, he released a solo album in 1997, and he's appeared on numerous power pop comps. He's finishing up work on his second solo disc, with a band that features former X basher D.J. Bonebrake.

Fast fact: Back in his Washington, D.C., days, Moremen played with Half Japanese.

The Chantigs

Owing to a willingness to throw anything against the wall to make a song, the Chantigs are often confused for an experimental band. Digging on the late '60s and early '70s as their jump point, they use four-part vocals, clanging guitars, and odd flourishes to challenging effect. Their newest album, *Four Hats* (Rodent), is also the band's strongest, with backward piano, whacked-out banjo, and California-drenched harmonies. We don't know where the low-budget explorations will lead, but we'll always be happy to follow.

Song to demand: "Karaoke Queen."

The Orange Peels

The Orange Peels continue on their mission to bring the "West Coast sound" to a dreary world with their second disc, *So Far* (SpinART). Recorded on a shoestring with a considerable amount of infighting and assorted foolishness, *So Far* ranks as

one of the finer albums of the year, even if the morons at the label think otherwise. Songs like "West Coast Rain" and "Back in San Francisco" speak as much to geography as to state of being, which makes them twice as stunning. With a solid lineup ready for invasion, the Peels head out on tour this fall to bring America to its senses if not its knees.



The Orange Peels

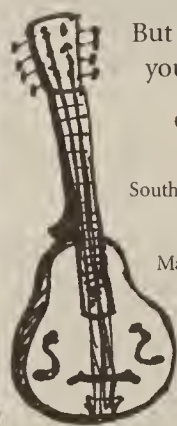
Fast fact: Peels guitarist Larry Winther once wore bandages, ruled the garage circuit, and almost made a living as a member of the Mummies.

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NOISE

BAYPOP 2001

1:30 p.m., Voodoo Lounge, 2937 Mission, S.F. \$8. (415) 285-3369

sat/4

The Nines

Out of all of the bands to appear at this year's festival, our Canadian pals in the Nines are the musical chameleons of the bunch. A little XTC here, a little Weezer there, and a dash of early Cheap Trick can only equal great things. They've written for *Dawson's Creek*, *Party of Five*, and *Time of Your Life*, which makes them Baypop's most commercial act by a mile. Somehow chief writer Steve Eggers and his band have managed to be true to their school and continue to churn out fine pop ditties.

Song to demand: "Days and Days," a brilliant stab at waiting on the wrong love.

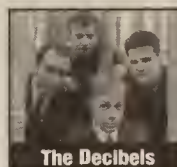


The Nines

The Decibels

Kicking up a fuss on and off since '93, the Decibels reach back to the glory days of the '80s revival and dress the part. Pegged jeans, suit coats, and buckle shoes are the uniform of choice. Besides winning Best Dressed, the Sacramento foursome own a killer new disc in *The BIG Sounds of the Decibels*. Delivering on the title's promise with a potent attack of fuzz, jangle, and hopped-up rhythms, the Decibels could prove a tough act to follow.

Most likely to: Drive purists into a dance frenzy.



The Decibels

The Scooters

It's a long way to the top of the pop heap, especially if you have to come all the way from Cardiff, Wales, to get any real notice. While the English press is waking up to the Scooters' sound, the majority of their vocal backers write from California. The Scooters are bringing their rep as the homeland's best unsigned group straight to the power pop cognoscenti (with a turn onstage at L.A.'s International Pop Overthrow, Baypop's older, bigger cousin). Their debut, *Peepshow*, is an infectious eight-song disc that finds a young band poised for bigger things.

Most likely to: Get laid.

RubberSideDown

New area four-piece RubberSideDown's debut disc, *This Side Up* (NWP), is another solid case for bringing outside ears into the recording studio. It isn't a disaster,



RubberSideDown

The Damsels

One of the new breed of S.F. pop bands, the Damsels have always managed to stay out of the limelight, most likely owing to subpar recorded material. *California*, from 1999, is flat, and the new *Dirty Love* won't do much to bring in converts either. However, the band, locked in on the legacy of Sloan and Ride just as much as that of the Beatles, delivers a fine mix of shimmering guitar, airy vocals, and rock crunch.

Song to demand: "Defy Your Radio," if not for the hooks, for the message.

The Grip Weeds

New Jersey psych poppers extraordinaire the Grip Weeds have absorbed a huge cross-section of influences. American folk pop, Brit mod, '80s Paisley Underground, early '70s pop, the entire Nuggets and Pebbles compilations,



The Grip Weeds

but it plods in all the wrong spots and buries the guitars in favor of Kevin Casey's vocals. That said, RSD opt for guitar-driven anthems favored by mid-era Goo Goo Dolls and over-the-hill Replacements: no-nonsense power riffing, a solid rhythm section, and simple yet effective vocalizing.

Most likely to: Sound awesome after a couple of shots.

Spinning Jennies

In a city full of unheralded pop beauty and famous for not realizing it, Spinning Jennies have to be the least appreciated of the new batch. And so their fourth release, *Peer Pressure*, sank like a stone without making so much as a ripple. The shame is that the album ranks as an honest-to-gosh, guaranteed-not-to-rust slice of pop perfection.

Fast fact: Poor Jeff Shelton (Jennies vocalist) gets compared to Shoes' Jeff Murphy in every article written about them.

Asteroid No. 4

Yikes! We've given up guessing how the success game is played, but one listen to *King Richard's Collectibles* (Rainbow Quartz) leaves us pondering the motives of the idiots who lord over commercial music. Making a perfect mix of classic pop elements, punk aggression, and identifiable sources, these guys have to be the odds-on favorite to steal the day.

Most likely to: Soften the hardened heart of even the most jaded fuck.

The Fitsners

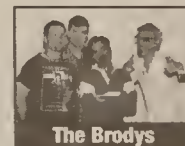
Any band that can get Rock and Roll Hall of Fame legend Al Jardine in the studio for a session has got to be doing something right. Former big deals of Rochester, N.Y., the Fitsners relocated to the Bay Area in '97 and have since fallen into undeserved obscurity. Their latest and greatest, *50 Ways to Leave Your Mother* (11345), is a short, sharp jab of solid hooks and bratty attitude.

Fast fact: The Fitsners' birthplace is also the home of the awesome House of Guitars, Kodak, and the Chesterfield Kings (in order of importance).

The Brodys

The Brodys are the bastard children of the event. Singing tongue-in-cheek novelty odes to underage drinking, beer delivery men, getting kicked to the curb, and breaking up the high school band, they mix their pop with reggae, nerd rock, punk, and old-fashioned power riffing.

Trivial pursuit: Three of the Brodys' tunes are featured on MTV's *Undergrads*.



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Wind me up, Chuck!

D.C.'s "national treasure" Chuck Brown created go-go music 'cause he never dug disco.

By Jeff Chang

Monica, a fly, thirtysomething, master's-degree-possessing, denim-and-camouflage-sporting speech therapist hailing from Fort Washington, Md. ("south of Southeast," she says), the Chocolate City that tourists never visit, is scribbling the names of her crew on a scrap of paper like she's a 10-year-old out past curfew. "You want your name on the go-go list?" she asks, just as Chuck Brown fires up the band.

Looky here: ain't no party like a D.C. party in NYC. Chuck Brown has come to the Village Underground, and before Monica pushes to the front of the stage to hand Brown the paper, she says, "I'd be here with a broken leg!"

It's after midnight in the steamy basement of the Greenwich Village club, but it might as well be a warm summer night at the Maverick Room in 1976. Turning 67 this month, Brown is still go-go swinging, still bustin' 'em loose in his trademark brown Stetson, brown shirt, natty slacks, shiny new silver Nike Hyperflights, just like the coolest grandfather in the world. (Can you name another grandfather who knows all the lyrics to "Playing Your Game Baby" and "Fiesta"? Who can still get the fly girls to freak their boyfriends in untold ways?)

Although this isn't your normal go-go crowd — they're 10 years older, wear sensible shoes, don't rip up their T-shirts, hell, there's even white people in here — Brown's hype-men, Rare Essence cofounders Lil Benny and Jas. Funk, are making themselves right at home. The band fires up the "2001" theme; it's about that time, and Brown fills conga player Foxy

Rob's and drummer Mr. Smith's spacious pocket with bluesy guitar riffs.

Magic man

What is D.C. go-go? Imagine an alternate reality, where bands never lost their hold on the nightclub scene, where fans flock to hear hip-hop interpreted with a spankingly different backbeat by flesh-and-blood musicians, where DJs merely fill in during the set break and still wish they'd taken trumpet lessons. Imagine that every band in this bizarro universe was as funky as the Roots but just didn't stop — two-hour medleys of covers and originals with blazing breaks of drums, congas, and bass pulls in between.

Oh, and shouted out every last person in the house.

Thus spake Chuck, part Stanley Kubrick, part Hoochie Coochie Man, and part Mister Señor Love Daddy: "Happy birthday to sweet Tawana over here." "We got Allan and Suzaaaay newlweds celebrating their honeymoon." "Raise your hand when I call your name!" And by the way, it's Mr. Smith's anniversary, which will be duly celebrated like all the rest.

As the band breaks out of "Mr. Magic" into Foxy Rob's easy dook-dooka-dook groove, the crowd starts chanting, "Oh-Oh-Oh my goodness!" Then the inevitable "Wind me up, Chuck!"

"Oh, talk to me, baby!" the godfather of go-go says, laughing. "I don't forget. I remember everything!"

Live from D.C.

There is probably no other living musician who more defines a city and a sound than Chuck Brown does Washington, D.C., and go-go.

He has entertained three generations of fans and mentored three generations of bands. Thousands still see him play three times a week in the D.C.-Maryland-Virginia triangle. Locals refer to him as a "national treasure." Since late June tens of thousands have signed petitions sponsored by local radio station WPGC-FM in a campaign to get him nominated for the Rock and Roll Hall of Fame.

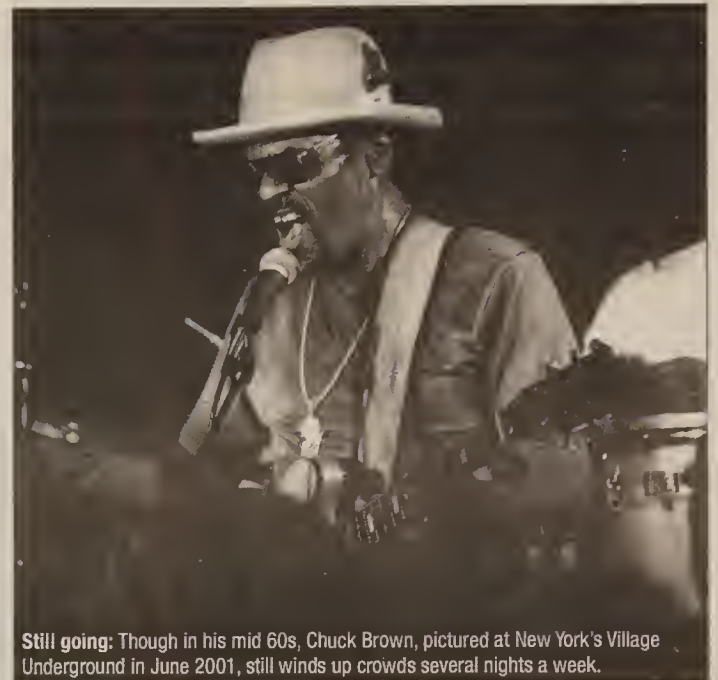
Brown, who always seems to end his sentences with a belly laugh as deep as his baritone, just says, "See, I haven't retired, because I'm still inspired, and I'm still getting hired. And I thank God for that. Ha, ha, ha, ha, ha!"

Brown is the sole reason why D.C., unlike the rest of the planet, is not under the thrall of hip-hop, why dance clubs there are still dominated by bands, not DJs.

His new album, *Your Game ... Live at the 9:30 Club*, a hour-long live recording of his current show, is the biggest go-go album in years. It has dominated the area's top 10 since it debuted in June, crushing the competition. Tom Goldfogle, one of Brown's managers, who, as the co-owner of Liaison Distribution, also handles distribution for most of the area's go-go acts, says, "When it came out, you had Missy's record that's getting hit 100 times a week on the radio.

Brown's record is getting hit 3 times a week on the radio, and it's blowing past her in the market."

At Willie's CDs store in south Maryland's Iverson Mall, where Brown's CD signing is causing a multigenerational stir one July weekend, manager Eugene Goodrich says fans bought a thousand copies the



Still going: Though in his mid 60s, Chuck Brown, pictured at New York's Village Underground in June 2001, still winds up crowds several nights a week.

week the record dropped. By contrast, Missy Elliot sold "maybe 100 the first week." He shrugs, saying, "She did an in-store here. So maybe 2 with her."

Every night of the week go-go bands pack sweaty clubs throughout black D.C., Maryland, and Virginia. There are but a handful of popular DJs in town, and many of them spin go-go. Kevin "Kato" Hammond, publisher of Take Me Out to the Go-Go Web site (www.tmttggogo.com), the scene's leading zine, says the top bands play consistently, some up to six nights a week. (Some performers, like Lil Benny, may play as many as five times a night.) Perhaps up to two dozen more bands play less frequently.

And Brown, all agree, is in a category by himself. "As far as the younger generation, it's to the point where people have their daily conversation of who cranks, and everyone always says, 'Well, Chuck don't count, he's on another level,' Kato says. "Talking about Chuck is like talking about Stevie Wonder, talking about Duke Ellington."

"Think of [go-go] as an industry that he created," Goldfogle says. "You think of what he's really responsible for: 10 to 20 bands coming up behind him, and their livelihoods, and all the livelihoods of the sound companies, and the record labels, and the folks that work with the bands, and the sales in the stores. It's just one person responsible for bringing this about, and continuing it, not just doing and going away."

He adds, "I don't know of any other artist that can play three to six nights a week for 30 years and be more popular than the day he started."

Big breaks

The day he started was in 1966, a few years after he emerged from Lorton Prison, finishing a four-year sentence on an assault charge. The man he shot in self-defense, he says, died.

In his 20s he ran the streets of D.C. "I was a bricklayer, tractor-trailer driver, sparring partner, ex-boxer, you know? A lot of good things: ex-pool player, ex-hustler, you might say. Back in those days, the word 'hustler' meant you were a good gambler — pool, cards, craps, and women," he says. "I hadn't made up my mind what I wanted to do."

The Lorton stint focused him. There he revisited a childhood dream of playing music. As a child he had pounded the piano keys in the humble halls of the Mount Zion Holiness Church. At Lorton he picked up a guitar for the first time. When he stepped out into freedom, he never looked back.

"For a long time the social scene was segregated, and black people didn't really have access to the popular clubs," says Charles Stephenson, coauthor with George Washington University professor Kip Lornell of the definitive book *The Beat: Go-Go's Fusion of Funk and Hip-Hop*. "People started using the term go-go to describe where they were going, which really was the physical location. Instead of saying, 'I'm going to a dance,' they say, 'I'm going to a go-go.'"

He found work in the go-gos with a Top 40 band called Los Latinos, whose syncopated backbeat enthralled him. When he formed the first Soul Searchers band in 1966, he

Continued on page 11

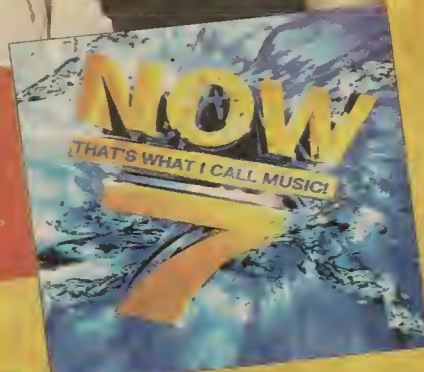


NOW THAT'S WHAT I CALL MUSIC! 7

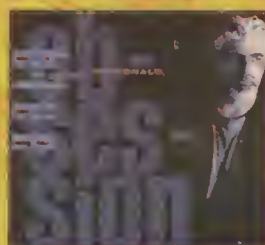
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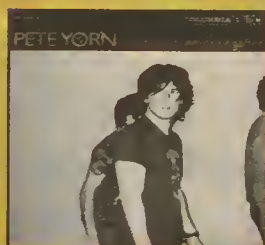
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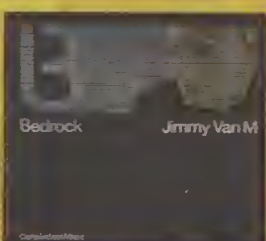
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Chuck Brown

From page 7

took Los Latinos' percussion breakdowns and used them to create a continuous medley of hits.

As DJs later did for hip-hop, Brown turned the music inside out in order to move the crowd. Instead of the songs themselves, the transitions between the songs — a mix of breaks, right-on shout-outs, and church-style call-and-response — became his band's main draw. Dancers loved it.

Barbara McCrea, a longtime D.C. resident, regularly saw the Soul Searchers at the Ambassador Hotel downtown in 1968. "My husband stayed from the time when he hit the door to when Chuck would say, 'Good night ladies! I would go sit down, but he would never stop dancing to Chuck. He'd dance about eight hours, continuously.'"

Brown's band became the top band on the cabaret scene when their toughest competitors left the city to back Eddie Kendricks. The Soul Searchers had a minor hit with *We the People*, a message album that moved local bands to develop their own black-power hits. They struck again with "Blow Your Whistle"; "Ashley's Roachclip" would become a hip-hop staple, sampled by Eric B. and Rakim and LL Cool J.

But go-go wasn't go-go just yet. As Brown puts it, "You had go-go halls, go-go clubs, go-go girls, go-go shows, but you didn't have no go-go music."

Instead there was disco. Across the country nightclubs were replacing bands with DJs, spinning the hits of the day, rather than paying 10 guys to play them. By the mid '70s bands were struggling to survive. The breakthrough came in 1976, still commonly referred to as the year go-go was born.

Brown had heard Grover Washington Jr.'s "Mr. Magic" and wanted to work the beat into the repertoire. He fired a few drummers to get it. "I had been doing that beat in church when I was a little boy. It was like this doomp (hit) doomp-do-mm (hit) doomp-do-mm (hit) doomp-do-mm (hit) real fast, right? Grover Washington came out with 'Mr. Magic,' slowed it down. Nice groove, you know?"

"We used to do the disco, then break it down and do all the percussion in between," he adds. "But then I just decided to cut the whole thing in half. Disco was like 120 beats a minute. So now we cut that in half and put that groove up in there and start talking and messing with them people out there in the audience, call-and-response, back and forth. That's when you come up with the go-go."

The bomb drops

Brown's new beat — and bands in town were quickly taking notice of what back then they simply called "the Beat" — scored big with "Bustin' Loose." It turned the cabaret scene upside down. "The DJ used to play, and everybody'd get dressed up to come," Brown says. "But when we started pumping that new style of music to them, they started jumping right up, coming out of their neckties and shirts. Got so they stopped wearing suits and things. No more sitting around. Had to start taking out all the tables and chairs. It was all over."

It fast became clear that the Beat would be the bomb that ended the war. All that was left was for bands to follow or die. E.U., a band that years later would have go-go's biggest hit with "Da Butt," nearly split up over the new sound. Up until then they had described themselves as a progressive funk band, inspired by the message and music of War and Earth, Wind and Fire. But why would anyone pay to see an EWF copy when a cheap DJ could just spin the \$7 record? So E.U. went go-go too.

Many disco clubs eventually began splitting their ticket, booking go-go bands during the week and keeping DJs on the weekends. Stephenson, who as E.U.'s manager argued for the losing side, laughs in retrospect: "Some disco clubs, just before they went out of business, as a last ditch, they would bring in the go-go bands."

And that was how Chuck Brown conquered disco and DJs in D.C. Or, as he puts it, "Disco? Well, dis-got-to-go! Talking 'bout disco? OK, dis-go dis way and dis-go dat way. No! We goin' go-go this way! Ha, ha, ha, ha, ha, ha!"

During the '80s Chris Blackwell came to town with a plan to break go-go with a movie vehicle, "Good to Go." He signed Trouble Funk and E.U. and brought singles like Brown's high-spirited "We Need Some Money" and T-Funk's "Drop the Bomb" to international audiences, all in hopes of making go-go the next reggae. But the movie stank, some of the artists thought it was racist and defamatory, and the experiment collapsed in a year. When the local media began unfairly blaming go-go gigs for a wave of drug-fueled violence sweeping D.C., R&B writer Nelson George prepared go-go's epitaph.

Big house to White House

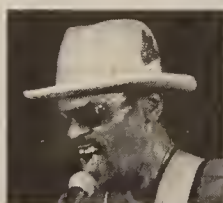
But the music never stopped. Brown cut back on his shows (as a statement to the crime lords), but the band he had mentored from 1976, Rare Essence, continued to expand its following. And a new wave of bands — Backyard, Junkyard, Northeast

Groovers, the Huck-A-Bucks, and others — attracted a third generation of go-go fans.

Now old-school heads like Monica are coming back to the go-go, and once again Brown is leading the way. He was recently invited to visit George W. Bush in the White House. (It's an irony not lost on old schoolers, whose faded *Go-Go Crankin'* cassettes still bear the slogan Paint the White House Black!)

"This is the height of my career. I was lucky," Brown says. "I was lucky."

At the Kemp Mill store in Iverson Mall, Linda ("I used to go by Lulu") Poulson ("used to be Brown"), now



"The DJ used to play, and everybody'd get dressed up to come. But when we started pumping that new style of music to them, they started jumping right up, coming out of their neckties and shirts. Got so they stopped wearing suits and things. No more sitting around. Had to start taking out all the tables and chairs. It was all over."

Chuck Brown

41, is telling Brown, "I tell you what. I got 27 years of dancing to you. I done aged, and you haven't!"

"I got in trouble so many times coming home too late," she adds. "Oh lawd, did we get in trouble! And you know what, every weekend we'd travel, travel, travel."

"Just to see Chuck?" I ask.

"Didn't we? Lawd, he's still the man!"

"Where did you use to see him?"

"Always be at these churches. Something like, you are not going to believe this, maybe a dollar to get in or something. I'm telling you. Let me see. I had to be at least 14. Yes, and I still dance on 'Bustin' Loose.' Matter of fact, we were out last Saturday night at the Zanzibar, and they played 'Bustin' Loose,' and me and all my girlfriends all got up and had to dance to that."

Brown breaks in. "Hey, listen. Do you know we had to play that tune for four years before I recorded it?"

Linda says, "You ain't gotta tell me!

I heard it the first time you played it. I was there! Did you hear me say how many times I heard that song before it ever became a record?"

Brown looks up as he signs Linda's *Chuck Brown's Greatest Hits* jacket. "Before it ever came out!"

I say, "You had to perfect it."

Brown corrects me. "They the ones that perfected it!"

"We used to always give love for that jam, and when it became a record, we had already knew about it," Linda says. "Every weekend I was singing it."

Brown says, "They knew the record before I cut it!"

Inside the Classics Club, a restaurant that looks like it never left the '70s, it's after midnight and all the way live. Sisters in white zebra caps, ripped and airbrushed tees, and fly DKNY, bandanna'd brothers back from college, local hardrocks in shorts and sockless leather shoes, downing Moët straight out the bottle, and a braided girl in the corner over there freaking like an ice-skater, left hand on the iron pole, right leg back over her man's shoulder.

"I love you so much!" Brown grins. "Y'all are the grooviest people on earth!"

The band play Barry White, Sunshine Anderson, and Missy covers and call 'em what they are, classics — like "Back It on Up (Sho Ya Right)," the "Go-Go Swing" medley, even Rare Essence classics like "One on One." Down in the pit the dancers surge with the music. "Tell me what you feel like doing?" he asks.

And the crowd gives it up: "Wind me up, Chuck!"

At the end of the show, the crew packs up the equipment. Some are passing Rock and Roll Hall of Fame petitions among the club stragglers. Brown goes around to each of the 10 band members and all of the roadies, hits them off with the night's cut, and jokes with them. They all call him "Pops." Some, like Jas. Funk and Lil Benny — who calls Brown "a grandfather, a father, and a teacher" — have been with him since their teens, more than two decades. He calls each of them "son."

Back in his white Town Car, four in the morning, he says, "My band, the people that work for me, yes indeed, they're all like my children. They kept the old man going all these years. Some of these kids coming out now, their parents met at my shows 20 to 30 years ago. Fell in love, got married, had them, now they coming to my show. And they probably used to sneak out of the house, get whippings coming to my show. I wish I could take some of them beatings for some of them. Hey, I feel for ya, but I can't reach ya! Ha, ha, ha, ha, ha, ha!"

"That was my dream," he says quietly. "To create a sound for this town."

I ask him about a saying he often uses to end his show, what it means. He produces a cassette and pops it in. It's a jazz trio playing a ballad: a languid piano and bass, a softly brushed snare and a hi-hat, and then Chuck is singing those mysterious words in a passionate, spine-tingling vibrato: "No complaints and no regrets, I still believe in chasing dreams and placing bets."

"So here's to life and every joy it brings," he sings. "Here's to life, to dreamers and their dreams." ❖

Placing bets

The fading wooden marquee outside the club on the lonely Maryland country road reads, "THE CLASSICS, FRI — CHUCK BROWN."

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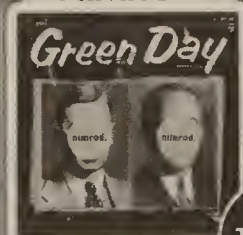
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The boogie banger

Timbaland tweaks hip-hop's sonic ray gun. *By Oliver Wang*

Among the pop constellations, Timbaland shines blindingly bright, a North Star beacon for shaking asses. He's currently in hot rotation thanks to Missy Elliot's *So Addictive* and Aaliyah's new eponymous album, not to mention in the styles of copycat producers. Yet for an entire faction of the music world — the gophers of hip-hop's underground — Tim Mosely might as well be the b-boy in the crosshairs of the PE logo, targeted for elimination. Among zealots, Timbaland's name is synonymous with all that's wrong with hip-hop today: namely, the music's studio-buffed gloss. The allegation is warranted. The rejection is not.

Simply put, no other hip-hop producer in the past five years has done more to push pop music's sound forward. Check the résumé and the evidence is beyond reproach: 1997, the dripping funk of Missy Elliot's "The Rain (Supa Dupa Fly)"; 1998, using a baby's cry as a melodic hook for Aaliyah's "Are You That Somebody?"; 2000, the

playing with paces that can go slow or fast, depending on your body's desire. This was most brilliantly executed on "Are You That Somebody?," a song that worked at both 65 and 130 bpm.

On his latest brainstorm, Missy's "Get Ur Freak On," the man's sampling a freakin' tabla for crissake. The track's innovative and enthralling, everything hip-hop is supposed to aspire to. Everything that it's currently failing at.

In the aftermath of major labels' abandoning most modest-selling, "progressive" acts around 1997 — ironically spurred on by Timbaland's and Puffy's successes — the underground has exhibited a dangerous knee-jerk regression that's steadily transforming the vital lifeblood of the music into a festering sore of resentment. One consequence for a community that once called itself revolutionary is a growing cadre that's turning as preservationist as Wynton Marsalis and Lincoln Center. Many producers are so intent on resurrecting the golden era ('88 to '93) that they've traded innovation for imitation, openly aping the styles of Pete Rock or DJ Premier in an attempt to hold on to a past that's already receding at the speed of sound.

It's understandable that the underground would continue to view Timbaland with some suspicion. His 1998 *Tim's Bio* — perhaps his only really bad album — was full of clichés, especially the sampling of themes from shows like *Spiderman* and *I Dream of Jeannie*. Timbaland has also largely avoided working with artists below the mainstream radar; he bragged in a recent *Source* interview that most simply can't afford his fee. To appreciate what he has to offer, simply focus on his sound craft.

For example, Aaliyah's "I Care 4 U" initially appears to be little more than a standard power love ballad, clocking in at a lumbering 50 bpm. But listen closer and you realize the rhythm track is supplied by the fist-spit percussion of a beat-boxer working quadruple time. Similarly, Missy's *So Addictive* is an embarrassment of riches — from the slurping electro-slide of "One Minute Man" to the Fela-boosted Afro-beat riff running through "Whatcha Gon' Do" to the latter-day disco groove of "Old School Joint."

There's no reason — apart from simple snobbery and/or envy — why hip-hop's underground, fighting for respect, relevance, and inspiration, shouldn't turn to Timbaland for guidance. Not because he makes better beats (though he usually does) and certainly not just because he sells records, but because he exudes joy in and through his work. There's a wonderfully indulgent creativity that hides in every track, as if Timbaland's challenging himself to constantly come up with some sick new tricks to get you geeked off his ingenuity.

That used to be the mission of beat-diggin' producers: finding that loop or breakbeat that'd crack skulls. But the practice in many corners has become dry and rote, as if producers are functioning more as archivists than as artists. Timbaland is still trying to blow your mind with each and every track, and that's been a key to his success. Can you dig it? Can hip-hop dig it? The music may be tumbling into cardiac arrest, but Timbaland's got the paddles to shock us all back to motion. ❖

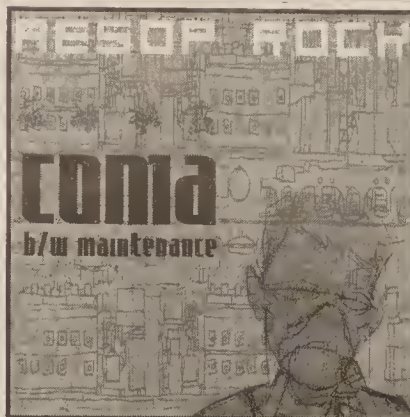


exotic flair of Jay-Z's "Big Pimpin'," etc. Listen to Mannie Fresh, Swizz Beatz, the Neptunes. When you hear the stu-stu-stutter of their snares or the shu-shu-shuffle of their hi-hats, you can find Timbaland's signature etched between the bars.

His major contribution has been in returning hip-hop's tempos to those of the pre-sampler, old-school days. Like pioneers Mantronix and Rick Rubin, Timbaland makes every element in the song part of the rhythm track but goes one better,

NOISE

correct techniques by mosi reeves



In flux

Over here in Oakland the whole town is buzzing about the upcoming Def Jux showcase Aug. 15. It features some of the East Coast's hottest underground MCs, like Mr. Lif, Aesop Rock, and of course, Cannibal Ox. Opening for the three are British producers Techno Animal and DJ Cips, along with a promised special guest. I rarely get juiced off a concert, but this should be one of the biggest rap shows of the year, no hype. Bring a pair of earplugs: at the last show held at Mother's Cookies Warehouse, a pairing of Kid 606's Tigerbeat6 artists and Sole's Anticon all-stars, the building rattled like the inside of a steel drum.

I figure everyone has Cannibal Ox's brilliant *Cold Vein* already, so try out Aesop Rock's first single from his forthcoming *Labor Days* LP, "Coma" backed with "Maintenance" (Def Jux, www.defjux.net). "Coma," like most of his last album, *Float*, is an excursion into basic beats with droll humor; "Maintenance" follows suit, tacking on a bounce track for good measure. If whimsical microphone rocking isn't your suit, then pick up RJD2's "June" backed with a remix version and "The Proxy." "June" is a startlingly dark lyric from Copywrite of MHz, who says he hates that month because "every time I celebrate my birth I'm reminded of your death." Musically, all three songs resemble the work of DJ Shadow or Nobody from Los Angeles.

Recently, Britain's New Flesh for Old dropped its first 12-inch in almost two years, "Communicate" backed with "Bound" (Big Dada, www.ninjatune.net/bigdada). While it's very dizzy, there's little of the metaphysical raps that originally distinguished them. Instead, Gift of Gab from Blackalicious laces "Communicate," and New Flesh's Toastie Taylor sings a surprisingly graceful chorus, while Part 2 backs them with a brittle melody of butter beats. Closer to home, Scienz of Life from Atlanta have a new single, "Scienz of Life" backed with "Keep On," "Yikes (with MF Doom)," and a bonus beat, "Hot Bananas" (Sub Verse, www.subversemusic.com).

Most of the best singles I heard this month were rather slow and moody. I don't know if

heads are trying to take it back to 1996 or what; maybe it's the fog that has overtaken the Bay Area this summer. Then again, most of these artists aren't from San Francisco, so that's no excuse ... Hip-hop, like life (and let's face it: hip-hop is life), seems to be in a state of transition. I mean, avant-garde rap is, like, so last year, and all of the loop-heavy beats producers were rocking back then are starting to get played out. But what will take its place? For a taste of the future, try Five Deez' "Faceless" (Counterflow, www.counterflowrecordings.com). The original is another winner from Cincinnati's Fat Jon the Ample Soul Physician, who overlaps voices and sounds to create a uniquely stereophonic experience, while dropping some smooth lyrics alongside partner Pase. Also included are two superior remixes from Prefuse 73 and newcomer Induce.

For something more mainstream, peep "Elevator Music" backed with "B-Boy (We Get Shit)" (Seven Heads, www.sevenheads.com), the first single from the Unspoken Heard's new album, *Soon Come*. "Elevator Music" is a dreamily funky six-minute track in the vein of A Tribe Called Quest's "Lyrics to Go," with production from Ge-o-logy and Munier Nazeer on live guitar; "B-Boy" is a mid-tempo romp over which Asheru and Blue Black rip rhymes. And finally, Last Emperor wins banger of the month with "The Banger" backed with "The Umph" and "Monolith" (Rawkus, www.rawkus.com). Actually, "The Banger" is saddled with a wack R&B chorus by Tye Phoenix, so flip it over and play "The Umph," where Last Emperor and Cocoa Brovaz wreck shop. Check the stats below for my new mailing address and some information on the Def Jux showcase. See you there. ❖

Def Jux showcase. Wed/15, 8 p.m., Mother's Cookies Warehouse, 1148 E. 18th St., Oakl. \$20. Tickets can be purchased at Aquarius Records, 1055 Valencia, S.F. For more information, go to www.vinylexchange.com/defjuxshow.

Send all products and gewgaws in care of the author to P.O. Box 3833, Oakland, CA 94609. Comments, tips, and disses should be directed to invisible@neteze.com.

Concert Update *sfbg.com*

just announced

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SUPERDRAG**
8/11 Bottom of the Hill

***OSKER**
8/23 The Warfield

DREAD ZEPPELIN
8/24 Slim's

BILLY IDOL
8/30 The Warfield

HOLLY GOLIGHTLY
9/2 Bottom of the Hill

ALIEN CRIME SYNDICATE
9/2 Slim's

DICKEY BETTS BAND
9/7 Slim's

**DETROIT COBRAS
LAZY COWGIRLS
THE KILLER'S KISS**
10/6 Bottom of the Hill

this week

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8/1 Great American Music Hall

**FEAR FACTORY
PUYA**
8/1 Maritime Hall

**EVERCLEAR
AMERICAN HI-FI**
8/1 The Warfield

***PERNICE BROTHERS**
8/3 Bottom of the Hill

**GDDD RIDDANCE
DEATH BY STEREO
KILL YOUR IDOLS**
8/3 Slim's

COWBOY JUNKIES
8/4 The Warfield

**GREEN DAY
THE LIVING END**
8/5 Bill Graham Civic Auditorium

**THE CULT
STABBING WESTWARD
MONSTER MAGNET**
8/6 The Warfield

***THE STRIKES**
8/7 Bottom of the Hill

PATTI SMITH
8/7 The Fillmore

coming up

**MATTHEW SWEET
MINIBAR**
8/9 Slim's

**TRICKY
EMILIANA TORRINI**
8/9 The Fillmore

**SQUAREPUSHER
PLAID**
8/11 Bimbo's

**REGGIE & THE FULL EFFECT
SAVES THE DAY**
8/11-12 Great American Music Hall

BR5-49
8/12 Slim's

**BUJU BANTON
YELLDWMAN**
8/16 Maritime Hall

THE VENUSIANS
8/17 Slim's

NEUROSIS
8/17-18 Great American Music Hall

**DIRTBOMBS
THE BELLRAYS**
8/18 Bottom of the Hill

THE MONKEES
8/18 The Fillmore

GO-GO'S
8/21 The Warfield

DWIGHT YDAKAM
8/22-23 The Fillmore

**CDCKNEY REJECTS
GBH**
8/24 Maritime Hall

***HER SPACE HOLIDAY
AMERICAN ANALOG SET**
8/31 Bottom of the Hill

***MARKY RAMONE**
8/31 The Pound

MICK TAYLOR
9/1 Great American Music Hall

**REVEREND HORTON HEAT
NASHVILLE PUSSY**
9/1 The Fillmore

THE BLACK CROWES
9/5 Maritime Hall

BASTARD SONS OF JOHNNY CASH
9/6 Slim's

COWBOY MDUTH
9/7 The Fillmore



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NOISE

KIN EAR

By David Fear

Party's on

"I'm-a move to like ... some straight-up ghetto thug-ass projects type shit. Where the people just kick it every day and keep it real. And chill in their BMWs and rap, and all the girls got on bikinis, and everybody just ... parties ... and raps."

Flip

Jails, Hospitals and Hip-Hop,
Danny Hoch

Hip-hop, the voice of urban culture, officially came of age in the '90s, reaping both respect and a mass audience beyond any of its expectations. It wasn't a huge surprise that the medium's ascension to the mainstream was accompanied by a lot of letting it all hang out. Sure, the decade saw its share of political sloganeering and straight-from-da-underground grit bubbling up from rap's creative core. Take a look back through hip-hop videos from the last 5 to 10 years, however, and a central image instantly springs to mind: the rhyme slinger and a few dozen friends, chilling out by the pool (or on the yacht, or in the Bahamas, or ...), drinks in their hands, heads bobbing, keeping it real. After years of hustling and negotiating the nation's ghetto war zones, gangstas (real or only on wax) just wanted to have fun. Now was the time to crack open a bottle or two of Cristal, put on the bling-bling, and enjoy the ride.

Credit *The Chronic*, Dr. Dre's 1992 beats-and-blunts opus, as the pacesetter for video party central. Dre not only set the standard for the laid-back G-funk of the day but also directed videos for the album's singles "Dre Day" and "Let Me Ride," clips that seemed less like promos for the songs than idealized hood home movies. The dangerous SoCal battlegrounds of N.W.A. were transformed into a land of sun-soaked barbecues, fridges packed with 40-ouncers, and 'round-the-way girls with slammin' bodies. Later the East Coast let it be known that it could throw a bash, all mansions and endless Moët fountains amid sleek, shiny reflective surfaces and a Hype Williams/Paul Hunter credit (see most of Jay-Z or Puff Daddy's video output).

The ante for the hip-hop high life had been upped.

Suddenly the old joke about the generic-urban-alleyway hip-hop video was null and void; now directors had better check out the rental rates for that house in the Hamptons. The last few years have seen the party video become the imagery of choice. Regionalism, label identity, even genre specifics are now less important than whether you'll be rocking the Gucci with a three-wheeler bike or a fleet of Benzes. Welcome to "Yo! QVC Raps!," that endless loop of material goods parading by as the party never stops.

The heavy-rotation MTV video of the moment — an aptly named New Millennial Jack-meets-hip hop hybrid that plays like clockwork every 90 minutes, titled, appropriately enough, "Where's the Party At?," by Jagged Edge — suggests the visual palette won't be changing anytime soon. Though St. Louis native and "country grammar" linguist Nelly guests on the track, the sound is generic enough to hail from anywhere. No matter; Jagged Edge pledge allegiance to the Party Nation. The band lounge around a tropical beach, surrounded by scores of beautiful women in bikinis. After checking their mobiles, the quartet retire to a poolside party where a brand-new bevy of beauties awaits them. A few drinks, some pool frolicking, and a shout-out to party people later, the band is ready to seriously use "party" as a verb.

Chuck D posited that hip-hop was black CNN, but the transmissions seem to have been interrupted, unless you think the culture revolves around nothing more than getting your groove on, 24-7. The interchangeable images of urban thug-lite toughness in rap and R&B have mercifully been replaced, but now the alternative is keeping it even less "real" than before, stuck on a clichéd permanent vacation. Jagged Edge's question is moot. Where's the party at, you ask? Apparently, it's all around you, indistinguishable from the spring-break programming that dominates MTV's airwaves every March. People once looked to hip-hop as the voice of the streets. Now, judging by its videos, the streets are empty. Everyone's stuck at the party. ❖

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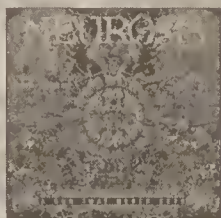
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PIG DESTROYER

Prowler In The Yard

Melding an insane musical attack with similarly jarring lyrical prose and an unmatched propensity to incite, "Prowler In The Yard" is a coal-black monolith of nihilism. "...don't miss out on this". - PIT

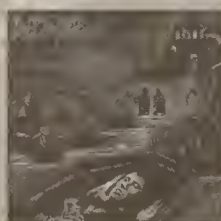


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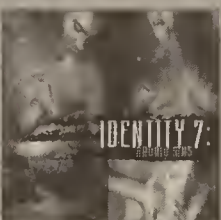
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SIGH

Imaginary Sonicscapes

Imaginary Sonicscapes is the fifth full-length release for Japan's frenetic metal trio, Sigh. Described as "f**ked up, crazier-than-a-sh*thouse- rat Japanese Metal assault" by Terrorizer and "utterly insane, yet also uniquely compelling" by Kerrang! this is one album that needs to be heard to be believed!



IDENTITY 7: DEADLY SINS

Various Artists

The latest in the Identity series featuring unreleased tracks from Skinlab, Stuck Mojo, Jag Panzer, Sigh and Century Media's latest signing, Scar Culture, as well as young up and coming acts like God Forbid, Krisiun and Haste. All surrounded by established names like Iced Earth, Candiria, Nevermore and Cryptopsy, among others.



AVANTASIA

The Metal Opera

Created by Edguy vocalist, Tobias Sammet, Avantasia's release is a true "metal opera" based around a fantasy story rife with deceit, treachery, religion, imprisonment and witchcraft, featuring members of Angra, Edguy, Gamma Ray, Helloween, Rhapsody, Stratovarius, Virgin Steele, Warrior and Within Temptation.



CREMATORY

Remind

Remind is a comprehensive retrospective of Crematory's illustrious musical history featuring all the top favorites from their extensive career. Harshness, melody, excellent guitar arrangements and catchy hooks are all elements incorporated within the Crematory style and Remind is an excellent example of Crematory's unique sound and vision.

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Nuclear Blast Festivals 2000 clearly demonstrates the brutal intensity and force behind some of Nuclear Blast's greatest bands and proves these acts have what it takes to devastate the stage. This awesome disc features killer live cuts from Destruction, Hypocrisy, Crematory, Kataklysm and Raise Hell at a fan friendly price.

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ZYKLON

World Ov Worms

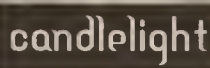
World ov Worms is one of the year's heavy highlights. Featuring Samoth & Trym (Emperor), Destructhor (Myrkskog) and Daemon (Limbonic Art) is a mammoth album. Catch the band's US debut at the Milwaukee Metal Fest August 10/11."



DIABOLICAL MASQUERADE

Death's Design

The exceptional side project of KATATONIA's Blakkheim will hit store shelves on August 21st. Heavy music with a dark and morose edge composed and produced by Blakkheim and Dan Swanö. Performed by Diabolical Masquerade with guest musicians and the Maaltten Quartet.



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Snotty

It always happens when you weren't planning for it, usually about two weeks to a month after you said you'd never do it again. "I am so over it," your friends have heard you say 500 times before. "I'm serious." And your friends, most of whom are as weak willed as you, always echo your sentiments, "Oh, I can't even tell you how over it / am"

When you break your own promise, which is about as thick as that nasty see-through shirt you left home in last night, you do it without a second thought. Maybe you're three cocktails and half a joint into the night when someone slick and slippery approaches you from behind, puts his right hand about half an inch above your plastic-coated ass, and whispers into your ear, "Hey beautiful, you wanna ..." And you do. Desperately. In no less than three milliseconds you are inside the bathroom guarding the door, laughing hysterically, screaming "Hurry up. Hurry the fuck up!" Out comes the maxed-out credit card, the wet dollar bill, the cigarette, and suddenly you feel better than fine.

You get home a day later than you'd planned, sometime in the afternoon, or if someone else was seriously holdin', early evening. You are filthy. Your fingernails are black, your skin and hair stink of alcohol, nicotine, gooey disco floors; your bank account is negative 100. Your throat is beyond parched, and your skin is as supple as a rock garden on Mars, and you know this because you've been to the outer planets before. You find your bed, down a glass of yesterday's water, and call one of your closest friends.

"Hey."

"Hey, what happened to you? You were supposed to call me at noon."

"Oh, shit. I'm sorry. I just got home."

"Uh huh. Yeah. I figured as much."

"What do you mean?"

"I figured you were due."

"What does that mean?"

"I figured you were due to go out and get fucked up. It was about time. It's not a good thing. It's not a bad thing. I'm just making an observation."

"What are you trying to say?"

"Nothing. Like I said, it's not a good thing; it's not a bad thing. Don't worry about it."

Here's where it hits you like a ton of S.F.-bound cocaine bricks: rave guilt. You realize that you are fatally flawed both morally and chemically, and that if Jesus died for your sins, he was really wasting his time. Acquiring rave guilt necessitates flaking on promises, responsibilities, and normal, well-adapted friends you haven't seen in years because you've been too caught up in partyland to deal with their rarely bloodshot eyes. It always helps to indulge in crazy amounts of unbridled shit-talking, exposing the horrendous secrets of people you actually respect. Acquiring rave guilt demands that you rip and burn holes in your pants and someone else's jacket, and that you say (what you believe to be) exceedingly funny things to strangers, who misinterpret your dark witticisms and rush to tell their boyfriends that you tried to bully them in the bathroom, which leads to security demanding that you leave. It's important that rave guilt stay with you for two weeks or so, until the moment you have three cocktails and do it all again.

Las Colinas School Project

On January 13, a 7.6 earthquake shook El Salvador, causing a landslide in Las Colinas, which buried the town and killed nearly 1,000 people. Titch Jones, the owner of Dylan's Pub on Folsom Street, visited the town shortly after the earthquake and vowed to raise enough money to build a school: \$30,000. So far \$24,000 has been raised at a series of fundraising events called Las Colinas School Project.

Several weeks ago Neil Harris of Defenders of the Faith (a live electronic act with Markie from Wicked and Shaggy Manatee) and Anthony Papillon produced a Las Colinas fundraiser at Mission Rock called Construction. The event raised \$8,000, thanks to the donated DJ skills of local folks like Toph One, Romanowski, Jenö, and others.

"The whole concept came up when Titch's soccer team went to El Salvador and came across Las Colinas," Harris says. "The U.S. money gets taken by the right-wing government in El Salvador — it never goes directly to the people. [So] Titch brought about the idea for the school."

If you are interested in helping with Las Colinas School Project or donating funds, contact Titch at Dylan's, 2301 Folsom, S.F. (415) 641-1416.

Blue. A benefit for Las Colinas School Project with DJs Adonis, Bones, Josh, Uneke, Nathan, and Billy Palmer. Fri/3, 9 p.m.-2 a.m., Cellar, 685 Sutter, S.F. \$7. (415) 441-5678.

The Bridge. An event sponsored by Future Primitive Sound and Mr. Brown that bridges all forms of breakbeat and sound-system culture and features Godfather (Detroit), Derrick D, DJ Quest with Doc Fu, Apollo with Vin Roc, Paul Nice with Coup De Ville, Exact Science electro breaks and booty with Jon Howard and Bre-ad, and live electro by Cybrid. Sat/4, 10 p.m.-4 a.m., Kelly's Mission Rock, 817 China Basin, S.F. \$20, \$10 before 11 p.m. (415) 626-5355.

Send comments or tips to amanda@sfbg.com.

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GENTLEMEN JIM & THE LIL' BASTARDS
Peepshow: SUZIE MINGOS CAFE GIRL ROCK

Fri 8/3
Alcoholocaust Presents
Happy Hour Show 6pm \$3
CRUEVO
The Sneeze Band
10pm-2am Shorteen Presents
BORDELLO
In The Front Room:
DJ JENNY & OMAR
with LIVE performance by
MOLE HILL (Tucson)
In The Back Room:
DJ PANDORA

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music
calendar

Thursday 2

Front page 52

Larry Oleno *The Piano*, 1092 Post; 771-2022. 8:30pm.
Holly Penfield and Her Band *Shanghai* 1930. 6:30pm. Through Sat/4.
Billy Philadelphia *One Market Restaurant*. 5:30pm. Through Sat/4.
Vincent Robinson Collective *The Canvas*, 1200 Ninth Ave; 504-0060. 8-11pm, free.
Saint of Killers, Compomicro-Oexall *Luggage Store Gallery*. 8pm.
Tony Saunders' Jazz Trio *John's Grill*, 63 Ellis; 986-0069. 6:30-10pm.
Marcus Shelby Trio *Eastside West*. 8pm.
Starlight Orchestra with Daine Jones and Kent Strand *Starlight Room*. 8pm.
Akira Tana Trio *Bacar*, 448 Brannan; 904-4100. 10pm.

Bay Area

Gene Ludwig Quartet *Clock Tower Plaza*, 180 El Cammo Real, Palo Alto; 788-7353. 6pm.
Jenna Mamina *City Center Plaza*, between 12th and 14th Streets, Oakl; (510) 628-8490 or www.oaklandcitycenter.com. 5-6:30pm, free.
Oregon Yoshi's. 8 and 10pm, \$18. Also Sat/4-Sun/5. See 8 Days a Week, page 46.

Folk/world/country

'Acoustic Open Mic' *Sacred Grounds Cafe*, 2095 Haste; 387-3859. 7:30pm.
Azabache Elbo Room. 10pm, \$6.
Tabloids Ireland's 32. 9pm.

Bay Area

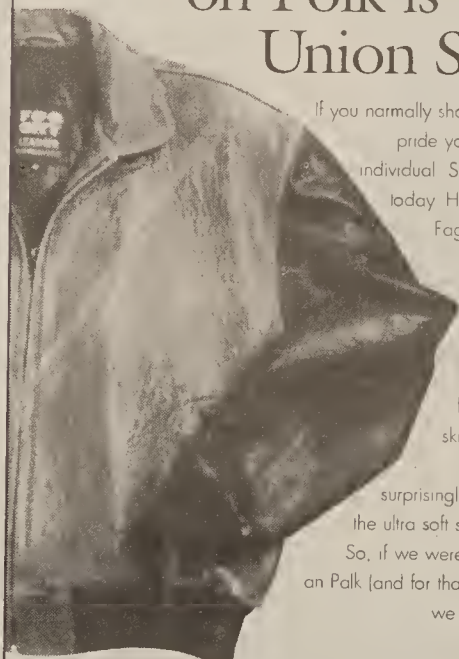
George Kuo, Martin Pahinui *Freight and Salvage*. 8pm, \$18.50.
Papa Wemba, Viva La Musica *Ashkenaz*. 9:30pm, \$16.

Dance clubs

Anthem *Maritime Hall Lounge*, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents.
Arabian Nights *El Rio*. 9pm. Arabian dance music with a performance by Amira.
Astral Traveling *Make-Out Room*. 10pm, \$5. James Higuchi spins dance music.
Benefit Butter. 6-9pm. With Frenchy Le Freak.
Big Takeover *Storyville*. 10pm, \$8-10. Jahyzer and Ted Shred spin dancehall and hip-hop.
Circuit Breaker *Fisc*, 493 Broadway; 788-2706. 10pm-2am. Centipede, Bre-ad, Joe Rice, and Oze spin downtempo, funk, and hip-hop.
Justice League 9pm. Ex-centric Sound System, DJ Sep.
Ezekiel *Bohemia Bar*, 1624 California; 474-6968. 10pm-2am, \$3. William and Satva spin hip-hop and dancehall.
Faith *City Nights*. 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge *Pow! A Cocktail Lounge*. 9pm-2am, \$2. With Neil N. Kizmiar.
Free Liquid. 10pm-2am. With DJs Dmitri, Tee, and Friends.
Fudge *Sacrifice*. 10pm-2am, \$3. JB spins hip-hop.
Ig-nite *Amnesia*. 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov.
Joypad *DNA Lounge*, 375 11th St; 789-7690. 9pm-2am. With guests the Chopping Channel, Les Gammias with DJs Andrew Jervis, and Oliver Goss.
Kit Kat *Endup*. 10pm, \$12. International funk.
Meow *Glas Kat*. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Mi Amor *Gala*. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa.
1984 Cat Club. 9pm. '80s music.
popscene 330 *Ritch*. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jereny.
Rebel Girl 26 *Mix*. 10pm-2am, \$5. Get down with Wax Chef and China G.

Continued on page 59

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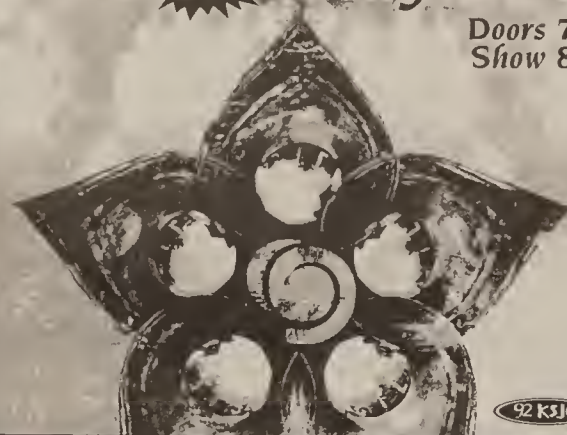
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8/1 **BRIGHT SIZE LIFE** W
Jazz Quartet 9pm

8/2 **POLLINATION** TH
9pm

8/3 **HIRAM** F
Negro Blues Piano 6:30pm

THE HI-FLYERS
Jazz, Funk, New Orleans 9:30pm

8/4 **MICHAEL PREUSSNER** Sa
Jazz Quartet

8/6 **CHUCK MCKINNON GRAVY** M
From NY - Jazz Quartet 9pm

Underground Lounge DJ Tu
10pm

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music calendar

Thursday 2

From page 57

Reform School The Stud. 10pm-4am. With resident DJs Big Red Spun and Poppa Monkeyboy.

Royale 9:30pm-2am. DJs Vinnie Esparza, Asti Spumanti, and Sloppy J.

Solid Light, 839 Gentry; 474-3216. 10pm-2am. House and 2 step with Monty Luke and guests.

Soulness Hush Lounge. 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.

Subkulture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.

Vault Club 238, 238 Columbus; 434-1308. 10pm. With Slick D and David Garcia.

What da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Worldwide Lounge Royale. 9:30pm-2am.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.

Dedicated Followers of Fashion Ruby Room. 10pm-2am. Brit pop, shoegazer, psychedelic, new wave, and New Zealand pop.

Digital Club Fuseti. 11pm. With Darryl K and Ben E.B.

Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Ken Q.

Radio Retox Radio. 4pm-2am. Metal night.

Reggae Lounge On Broadway. 334 Broadway, Oak; (510) 663-8189. 9pm-2am, \$5. With

DJs Peja Peja, Polo MO'XQUUZ, and Ashanti Hi Fi.

Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

Classical

Midsummer Mozart Festival F Gould Theatre, Palace of the Legion of Honor, 34th Ave and Clement; (866) 468-3399. 7:30pm, \$40.

The San Francisco Opera, San Francisco Symphony, and Noontime Concerts join

forces in this festival dedicated to Mozart.

George Cleve conducts, and today's program

features pianist Nikolai Demidenko.

Through Fri/3.

Friday 3

Rock/blues/hip-hop

Blue Wail featuring Edna Love Skip's Tavern. 9pm.

Vernon Bush Circadin. 9pm, \$3.

Catastrophic, Diecast Pound-SF. 7pm, \$10.

Clone, Descending Sorrow Kimo's. 9pm.

Natalie Cortez and the Ultra Violets Blue Lamp. 11pm, \$5.

Francis B Paradise Lounge. 8:30pm.

Good Riddance, Death By Stereo, Kill Your Idiots Slim's. 8pm, \$10.

Eric Martin Band, Nicole Campbell Last Day Saloon. 9pm, \$8.

Mates of State, Pernice Brothers, Minders Bottom of the Hill. 10pm, \$8.

Mighty Mo Rodgers Biscuits and Blues. 9pm, \$15.

Mingus Amungus Elbo Room. 10pm, \$7.

John Moremen, Niederbeats, Rooks, Chantigs, Orange Peels Cafe du Nord. 8pm, \$8.

Second annual Baypop festival. See "Pop Rocks," in Noise.

Nothingface, Vision of Disorder, God Forbid, SP Unlimited Great American Music Hall. 8pm, \$12.

Dutbacks Johnny Foley's. 9pm.

Particle Boom Boom Room. 9:15pm, \$10.

Snuffin, Famous Last Words, SAM Hotel Utah. 9pm, \$7.

Superbooty, Mumps Bimbo's 365 Club. 9pm, \$20. Also Sat/4.

Bay Area

Automatic, Inch Connecticut, Nashville Station Port Lite. 9pm, \$5.

Continued on page 60

STORYVILLE

WED 8/1 **WAVE MANIPULATION**
HIP HOP, R&B, REGGAE, DANCEHALL WITH DJ'S SCOTTY FOX, DERRICK D, SHITROCK, YB, ZOE & JDA \$5/10PM

THURS 8/2 **BIG TAKEOVER AND GIANT SWING**
REGGAE RODEO: LAY YZER, TONY DOLE AND TYPER
HIP HOP RODEO: TED SHIROD, TOP BILL, LAKA, AND COYSEHER
OPEN FOR DINNER & COCKTAILS AT 7PM. \$10/10PM
GUESTLIST INFO @ WWW.STORYVILLE.COM

FRI 8/3 **TRUE SKOOL**
LIVE PERFORMANCE BY XROADS, WITH DJ'S CLOCKWORK, COMP D'VILLE, & LAY YZER.
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SAT 8/4 **DINNER AND COCKTAILS WITH TRANSMISSION TRIO**
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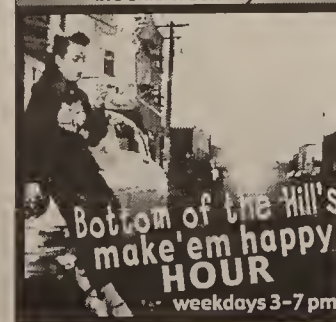
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music

calendar

rock, jazz, folk/world, dance clubs & classical

Friday 3

From page 59

Depeche Mode, Poe, Tinfed Chronicle Pavilion, 2000 Kirker Pass Road, Concord; (925) 363-5701. 8pm, \$30.75-68.25. Also Sat/4.
KBT and Friends 19 Broadway. 9pm, \$5.
Ray's Vast Basement, Spikedrivers Starry Plough. 9:30pm, \$6.
String Cheese Incident Greek Theatre, Galey, Berk; (510) 954-0850. 7pm, \$29.50.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/4.
Phillip Crawford/Steve Fowler Duo Carta. 7:30pm.
Dick Fregulia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.
Chris Huson Moose's. 8pm.
Ed Ivey Orchestra Blue Lamp. 5:30pm, free.
Shan Kenner Trio Eastside West. 9:30pm.
Chuck Mackinnon Quintet Jazz at Pearl's. 9:30pm, free. Through Sat/4.
'North Beach Jazz Festival' Broadway Studios. 9pm, \$25. Taste of New Orleans, featuring Irvin Mayfield, Kermit Ruffins, and Carlos Washington.
Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.
Holly Penfield and Her Band Shanghai 1930. 7pm. Through Sat/4.
Billy Philadelphia One Market Restaurant. 5:30pm. Through Sat/4.
Realistic Bruno's. 10pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Ricardo Scalas Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz Enrico's. 8:30pm.
Sonando 850 Cigar Bar. 9pm.
Charles Unger Experience with Valencia Les Joulins. 8pm.
Marty Wehner Bacar, 448 Brannan; 904-4100. 10:30pm.

Bay Area

Woody Allen's New Orleans Jazz Band Yoshi's. 9pm, \$50.
Forward Energy 3, Rent Romus' Lords of Outland 21 Grand, 21 Grand, Oakl; (510) 444-7263.
Chuck Loeb Kimball's East. 8 and 10pm. Also Sat/4.

Folk/world/country

Caliente 2001 The Ramp. 10pm.
Labgaja, Bongo Maffin Justice League. 9pm.
Love, Health and Money Ireland's 32. 9pm.

Bay Area

Entre Nös Band Club Insetti. 10pm.
Wythe and the Wild West, Waller Brothers Freight and Salvage. 8pm, \$16.50.

Dance clubs

Aranji Club Six. 10pm, \$10. Booty trance and ambient textures.
Assimilate 2001 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.
Bubble and Squeak Amnesia. 9pm-2am. With DJ Tom Thump and Soulsalaam.
Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Canvas 1200 Ninth Ave; 504-0060. 8-11pm, free. With DJ Friendly.
Chula The Stud. 9pm-3am, \$7. Lesbian dance party featuring salsa lessons.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
FIVE 330 Ritch. 6pm. Happy hour with T-Love and Dan. 10pm, \$10. Soul, R&B, dancehall.
Funky Fridays Nickie's BBQ. 9pm, \$7. Wisdom and Cyrus spin funk and soul.

Future Fridays Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, \$10-15. Trance.
Glitter Glas Kat. 9:30pm-2am. Soul and deep house.

Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizimiaz and Claire Ahl.
New Noise The Top. 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.
Nikita Ten 15 Folsom. 10pm, \$15.
Oxygen 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister and guests. 9pm, \$5. House music with Julius Papp.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Roccapulo 8pm, \$12. Salsa and merengue dancing; lessons with Ava and Luis at 8:30pm.
Satellite Light, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.
Sojourn Rohan Lounge. 9pm-2am. Progressive house and beats with residents Ted Shred and Fred.
Soulful Strut Amnesia. 10pm-2am, \$5. With DJs Vinnie Esparza and Goldmyne.
Soul Sessions Jelly's. 10pm.
Square Ruby Skye. 9pm-3am. House music.
Sweet Blind Tiger. 10pm-2am, \$5. With Norman Stradley and Sherif.
Variance 26 Mix. 9pm, \$5. Deep house, downtempo, and drum 'n' bass with DJs Brent Northey, Mark Sires, Brian Schmitt, and Pail Harbison.

Bay Area

Funk Fridays Conscious Dance Party Eli's Mile High Club. 10pm-2am. Split Skankin and Funky Man spin reggae and funk.
Radio 4pm-2am. Glam. rock, and pop from the '70s and '80s.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

'Fresh Voices Festival II' Goat Hall, 400 Mission; 289-6877. 8pm, \$12-15. Program B of this festival of new operas and theater music by Bay Area composers and librettists. Through Sun/5.
San Francisco Choral Society Davies Hall, San Francisco War Memorial and Performing Arts Center, 401 Van Ness, Suite 110; 392-4400. 8pm, \$19-27. The chorus performs with members of the California Chamber Symphony, Kenneth Goodson, and soprano Laura Decher. Also Sat/4.
Seth Taylor, Monica Ripamonti Old First Church, 1751 Sacramento; 474-1608. 8pm, \$9-12. The violinist and pianist play works by Beethoven, Fauré, and Prokofiev.

Bay Area

Midsummer Mozart Festival First Congregational Church, 2345 Channing, Berk; (866) 468-3399. 7:30pm, \$39. See Thurs/2.
'Music in the Vineyards' RMS Brandy Distillery, Still Room, 1250 Cuttings Wharf, Napa; (707) 578-5656. 2-4pm, free. This concert is an open rehearsal; a forum with the musicians follows. Through Aug 19.

saturday 4

Rock/blues/hip-hop

Blue on Green The Canvas, 1200 Ninth Ave; 504-0060. 8pm, free.
Blue Wail featuring Edna Love Skip's Tavern. 9pm.
Bootcuts, Bellyachers, Wendy Woo Hotel Utah. 9pm, \$7.
Brian Jonestown Massacre, Quarter After Great American Music Hall. 9pm, \$10.
Café R&B Boom Boom Room. 9:15pm, \$10.
Cowboy Junkies Warfield. 8pm, \$27.50-32.50.
Oamsels, Grip Weeds, Syndicate of Sound 330 Ritch. 10pm, \$12. Second annual Baypop festival. See "Pop Rocks," in Noise.

Equipto, Bored Stiff, Cityside Crew Kimo's. 9pm.
Flydaddies Blue Lamp. 9:30pm.
Inciters, Orquesta O'Soul, Chronicle Girl Cafe du Nord. 10pm, \$7.
Nines, Ocibels, Scooters, RubberSideOown, Spinning Jennies, Asteroid No. 4, Fitsners, Brodys Voodoo Lounge. 1:30pm, \$8. Second annual Baypop festival. See "Pop Rocks," in Noise.
O.A.R., John Mayer Slim's. 9pm, \$10.
Om Trio Circadia. 9pm, \$3.
Pinback, Jet Black Crayon, Aspects of Physics Bottom of the Hill. 10pm, \$10.
Superbooty, Strymie and the Pimp Jones Love Orchestra Bimbo's 365 Club. 9pm, \$20.
Tea Leaf Green, JP Orbit Last Day Saloon. 9pm, \$4.
The Week Johnny Foley's. 9pm.
Rusty Zinn Band Biscuits and Blues. 9pm, \$12.50.

Bay Area

Depeche Mode, Poe, Tinfed Shoreline Amphitheatre, One Amphitheatre Parkway; Mountain View; (650) 967-3000. 8pm, \$29.50-68.50.
Feast of Egos, Kelvin, Sky Flakes Port Lite. 9pm, \$5.
Naked Barbies, April Cope Starry Plough. 9:45pm, \$7.
Matt Nathanson, Noelle Hampton, Ouckmandu Adelphi Center for the Arts, 2167 Central, Alameda; (510) 748-8181. 7:30pm, \$3-8.
Sciflyers, Deerhoof, Xiu Xiu, Gorge Appreciation Hall, Foothill College, 12345 El Monte, Los Altos (650) 949-7777. 7pm, \$3.
Solomon Grundy Jupiter. 8pm, free.
String Cheese Incident Greek Theatre, Galey, Berk; (510) 954-0850. 7pm, \$29.50.
Mick Taylor, Chuck Day 19 Broadway. 9pm, \$20.
35R Fourth Street Tavern. 9pm.
Winfred E Eye, Mia Doi Todd, ee, Sa Bai Oee Lao Thai Hong Lok Senior Center, 275 Seventeenth St, Oakl; (510) 654-4711. 8pm, \$7-10. See 8 Days a Week, page 46.

Jazz/new music

'AfroSolo Arts Festival VIII' Yerba Buena Gardens, 701 Mission; 771-AFRO. 1-4pm, free.
Paula West, Faye Carol, Noah Griffin, and Cedric Brown.
Rhonda Benin and Soulful Strut Enrico's. 8:30pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10. Also Sat/4.
Blue and Tan Duo Cosmopolitan Cafe, 121 Spear; 543-4001. 5:30pm-1am.
Clairdee, Ken French Trio Old First Church. 7-9pm, \$10.
Haight/Ashbury Free Band Caffè Proust, 1801 McAllister; 345-9560. 8-11pm.
Jeanne Hoffman Moose's. 8pm.
Josh Jones Bacar, 448 Brannan; 904-4100. 10:30pm.
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7:30-11:30pm.
Chuck Mackinnon Quintet Jazz at Pearl's. 9:30pm, free.
Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Mas Cabeza 850 Cigar Bar. 10pm.
Moodfood Bruno's. 10pm.
'North Beach Jazz Festival' Broadway Studios. 9pm, \$25. Taste of New Orleans, featuring Kermit Ruffins and the Barbeque Swingers, Youngblood Brass Band, and Jive. Washington Square Park, Columbus and Union; 771-2061. noon-5pm, free. Jazz in the Park, featuring Irvin Mayfield, Carlos Washington and the Giant People Ensemble, and Kermit Ruffins.
Larry Oleno The Piano, 1092 Post; 771-2022. 8:30pm.
Holly Penfield and Her Band Shanghai 1930. 8pm.
Billy Philadelphia One Market Restaurant. 5:30pm.
Ronald Wilson Quintet Les Joulins. 8pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Top Four Flights Eastside West. 9:30pm.

Continued on page 63

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23

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WITH RON 8:30pm
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Thursday, August 2
THE JAZZ KNIGHTS
W/ ROBERT STEWART 10pm

Friday, Aug 3
WHISKEY PILLS &
THE PBR STREETGANG 10pm

Saturday, Aug 4
CREATION
REGGAE 10pm

Sunday, Aug 5
RHYTHM CITY
FUNK/SOUL 5-9pm

Monday, Aug 6
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PUYA * PRIMER 55
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(MEMBERS OF WU TANG CLAN)
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DOORS
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JOHNNY OSBORNE
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SHAM 69 * THE EXPLOITED
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\$10/10
DOORS
AT 7PM

CONFLICT
AGAINST ALL AUTHORITY

FRI 8/31
\$18/20
DOORS
AT 7PM

MYSTIC JOURNEYMEN

SAT 9/4
& WED 9/5
\$37/40

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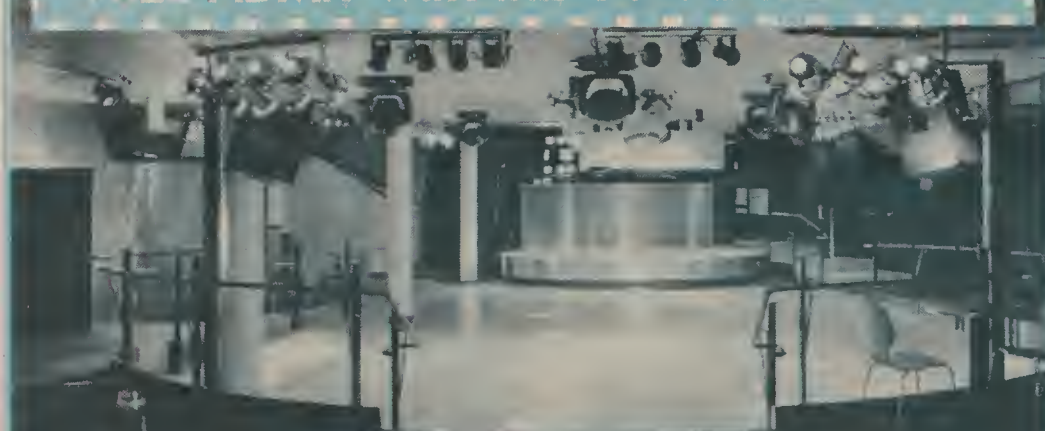
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music
calendar

Saturday 4

From page 60

Bay Area

Chuck Loeb Kimball's East. 8 and 10pm.
Casini Mission featuring Jim Prescott Cato's
Ale House. 6-9pm.
Ducksan Distones Anna's, 1801 University,
\$49-2662. 10:30pm-midnight.
Oregon Yoshi's. 8 and 10pm, \$22. Also Sun/5.
See 8 Days a Week, page 46.
'Stanford Jazz Festival' Dinkelspiel Auditorium,
Stanford University, Stanford; (650) 725-
ARTS. 8pm, \$28. Phil Woods with the Jimmy
Cobb Trio, featuring Harold Mabern and
Steve Davis.

Folk/world/country

Claddagh Band Ireland's 32. 9pm.
Jeanie and Chuck's Classic Country
Roundup, Beerhunters Atlas Cafe. 4pm, free.
Manning/Kassin/Darter Noe Valley Ministry.
8:15pm, \$14.
Orquesta Boringuén The Ramp. 10pm.
Vemkasambar, Nobody From Ipanema Justice
League. 9pm, \$15.

Bay Area

Shweta Jhaveri, Uttam Chakraborty Ali
Akhar College of Music, 215 West End, San
Rafael; (415) 454-6264. 7:30pm, \$8-20.
Adam Levy, Will Bernard Freight and Salvage.
8pm, \$16-50.
'The Pre-SEEN 2001 Afternoon Reggae In-
door Mini Festival' Continental Club, 1658
12th St, Oakl; (510) 383-2949. 1pm, \$7. Feat-
uring Obeyjah and the Saints, Emsley and
the Caribbean Grooves Crew, Oonka Syme-
on, Poopa T, "The Incredible" Sly Fox with
Geo, and Ibi Judah.
Tropical Vibrations Ashkenaz. 9:30pm, \$11.

Dance clubs

Backflip 10pm, \$5. House music.
Bay'siks The Top. 7pm-10pm. With J Fal-
cone, John Paul, Fiction, Dom Some, and
Enzyme.
Bohemia Bar 1624 California; 474-6968.
10pm-2am, \$10. House, hip-hop, and '80s
music with Eddy.
Bottom Heavy The Top. 10pm-2am. U.K.
garage and drum 'n' bass with rotating
residents.
Cellar at Johnny Foley's 9pm. Dance party
with DJ Neo.
Cheetah Cellar. 9:30pm-2am. Dance music
with Jerry Ross, Mind Motion, and others.
Club Six 10pm, \$6. DJ Anita Lofton and
guest DJ Neon Leon. See 8 Days a Week,
page 46.
Colorwheel Oxygen Bar. 9pm-4am. With
Tom Thump, Oliver Goss, and Wanderlust.
Eklektic Cat Club. 10pm-3am. Drum 'n' bass
with residents and guests Red One, Siren,
Seraphim, Hektic, Lorin, and Ms.E.
Emoto 26 Mix. 10pm. Jonah Sharp and An-
drew Jervis spin uptempo and techno/jazz.
Excess Club 238, 238 Calhoun; 434-1308.
9pm-6am, \$15. With Pablo, Demilo, Ben
Doren, Booker, and Hemming.
Flava Storyville. 10pm, \$8-10. Hip-hop with
rotating residents.
Fondue Me Royal Prince Ferry, Pier 43 1/2
Fisherman's Wharf; www.djbarry.net. Ferry
leaves at 12:45am, \$28-50. DJ Harry spins
house music.
Lifted Soul HiFi. 9pm. Deep house with
Dwight Johnson.
Lights Out Light. 839 Geary; 474-3216. 6-
10pm. Funk music with residents Jason
Douglas and Rogue and rotating guests.
10pm-2am, \$10. Progressive house and
trance with Taj.
Looq Hard 111 Minna St. 10pm, \$10. With
residents Spesh, Gil, Hyper D, and guests.
Pow! A Cocktail Lounge 9pm, \$3. House
music with Padrian and Sutaake.
Remedy Big Heart City. 9pm-4am. House,
soul, and R&B with residents.
Roccapulco 8pm, \$15. Salsa dancing; lessons
with Gil and Naomi at 8:30pm.
Rubbish Jezebel's Joint. 10pm, \$10.

Continued on page 64

330 RITCH STREET
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Saturday 4

From page 63

San Francisco Butter. 9pm. With rotating residents Lele, Dano, IZ, and David Coleman and Sen-sei.
Seoul-phisticated Rohan Lounge. 9pm-1am. Dub and rare grooves with DJ Choe.
Sister 26 Mix. 10am. Neuro-funk and house.
Sound Factory 9:30-10:30pm. Happy hour.

Stone Soul Saturday Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Texture Glas Kat. 9:30pm-2am. Latin, house, and hip-hop with residents.
1200 Lounge An Sabin. 9pm-2am, \$10. With DJ Ben and friends.
Universe Club Townsend. 9:30pm-7am, \$14. House music with guest DJ Abel.

Urbanterrorists Version 4.0 Edinburgh Castle. 10am-2am. SF jungle, drum 'n' bass, and hardcore.
Yaldah Elbo Room. 10pm-2am, \$6. Dub, breaks, and electro.

Bay Area
Denim and Leather Radio. 8pm-2am. Metal night.
Fusetti's Saturday Night Club Fusetti. 10pm.

Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

'Fresh Voices Festival II' Goat Hall, 400 Missouri; 289-6877. 8pm, \$12-15. See Fri/3.
San Francisco Choral Society Davies Hall, San Francisco War Memorial and Performing

Arts Center, 401 Van Ness, Suite 110; 392-4400. 8pm, \$19-27. See Fri/3.

Bay Area

'Music in the Vineyards' RMS Brandy Distillery, Still Room, 1250 Cuttings Wharf, Napa; (707) 578-5656. 5pm, \$25. This concert features works by Bach and Brandenburg. Through Aug 19.

sunday 5

Rock/blues/hip-hop

Casualties, Strap Dns, Damnation, Fracas Pound-SF. 7pm, \$8.
Dick Dale Slim's. 8pm, \$13-15.
Green Day, Living End Bill Graham Civic Auditorium, 99 Grove; (800) 225-BASS. 8pm, \$18.25.
Regi Harvey's Blues Jam featuring Thunder Blue Skip's Tavern. 4-10pm.
Jive Boom Boom Room. 9:15pm, \$5.
Kathy Lemons, Johnny Ace Band Biscuits and Blues. 8:30pm, \$5.
Eric McFadden Cafe du Nord. 8:30pm, \$5.
Paddlefoot, Pep Squad Somnabulists, Sonny Smith Bottom of the Hill. 5:30pm, \$5.
Pimp Daddy Jesus Blue Lump. 9:30pm, free.
Subtonix, Mollybolts, Hail Marys, Tony Ann Kimo's. 9pm.

Bay Area

Buddy Craig Fourth Street Tavern. 9pm.
Feast of Ego, Kelvin, Sky Flakes Port Lite. 9pm, \$5.
Dakland Interfaith Gospel Youth Choir Allen Temple Ministry, 8500 A Street, Oak; (510) 568-9418.
Roxy Music, Rufus Wainwright Chronicle Pavilion, 2000 Kirker Pass Road, Concord; (925) 363-5701. 7:30pm, \$38.25-78.25. See Critic's Choice.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Michael Bluestein Bacar, 448 Brannan; 904-4100. 10pm.
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.
Mike Greensill and friends Moose's. 7:30pm.
Jeanne Hoffman Moose's. 12:30pm.
'Jazz Brunch' Enrico's. 7pm. Walter Earl Trio, Eric Shifrin.
Josh Jones Bacar, 448 Brannan; 904-4100. 8pm.
Love Motel Jazz Quintet Rasselas, 1534 Fillmore; 346-8696. 6pm.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.
'North Beach Jazz Festival' Washington Square Park, Columbus and Union; 771-2061. noon-5pm, free. Jazz in the Park, featuring BoujouBumBastick, Youngblood Brass Band, Jive, and Forgotten Souls Brass Band.
Larry Oleno The Piano, 1092 Post; 771-2022. 4:30pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Mitch Schriff, Alexander Smith Duo Carta. 7pm.
Ted Shafer's Dixieland Jazz Band Les Joulins. 8pm.
Vesuvio Jazz Jam with Shan Kenner Vesuvio, 255 Columbus; 362-3370. 4pm.

Bay Area

Denine Monet, Pelo Mar Jazz School/La Note, 2377 Shattuck, Berk; (510) 845-5373. 4:30pm.
Henry Kuntz Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$10. See 8 Days a Week, page 46.
Mo'fone Cato's Ale House. 6-9pm.
Oregon Yoshi's. 2 and 8pm, \$5-22. See 8 Days a Week, page 46.

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Tu 14 Rishpool / Pedalsped / Steve Kirk Pop Trio
Th 18 Tainted Love
F 17 Nadine's Wild Weekend
Sa 18 Nadine's Wild Weekend
Tu 21 Comic Rhythm
Th 23 Floppy Rods
F 24 Karin Conn - Funk Twist
Sa 25 Point Les Camp
Su 26 fiction
Tu 27 Foolz Gold / Universal Mind / B-Phase

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music calendar

Sunday 5

From page 64

'Stanford Jazz Festival' Dinkelspiel Auditorium, Stanford University, Stanford; (650) 725-ARTS. Spin, \$25. Benny Green Trio with Christian McBride.
'Sunday Jazz Jam Session' Bluesville, 131 Broadway, Oakl (510) 893-6215. 7pm.

Folk/world/country

Arte y Compás Timo's Restaurant, 842 Valencia; 647-0558. 7:30 and 9pm. Flamenco music and dance from Andalucia, Spain. Rolando Morales The Ramp. 4pm.

Bay Area

Groundation, Tchiya Amet Ashkenaz. 9pm, \$10.
Insight La Peña Cultural Center. 7pm, \$10.
MonTango Freight and Salvage. 8pm, \$17.50.
Riva Sturman Memorial Ashkenaz. 2-5pm, \$10.
Starry Session Starry Plough. 8pm. Traditional Irish music.

Dance clubs

Barefoot Boogie Rhythn and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Free-style dancing.
Be Down Sundays Last Day Saloon. 9pm-2am. DJs and dancing.
Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Brainwash 5-8pm. Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Club Havana Jelly's. 4pm, \$7. Latin music with DJ Ivette Fuentes and a guests.
Compression An Sibin. 6-10pm. Rave music with residents. 10pm-2am, \$3. Drum 'n' bass with rotating residents.
Crash Sundays Liquid. 10pm-2am. Deep tribal and hard house with resident DJs.
Dub Mission Elbo Room. 9pm-2am, \$8. Record release party for Strong Foundation's Jah Love.
Entropy Charlie's Club, 309 Cottland; 206-9367. 9pm-2am. Electro, industrial, synth pop with DJs Feist and Hasenphuckett.
Freedom Galaxy. 6pm-2am. House music with rotating residents.
Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.
KatNip Cat Club. 9pm, \$6. With DJs Junkyard, Neel N. Kizimiaz, and Al Gee.
Loqui Cellar. 9pm-2am, \$5. With Fil Latorre, Mary Watt, Inhuman, and David Javate.
Pleasuredome Club Townsend. 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Selector Sundays Blind Tiger. 9pm-2am, \$5. With the Unsung Heroes.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With Max Graham.
Sublime Sundaze Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psychobert, and Explicit spin trance.
Subzero Frequencies Hush Hush Lounge. 9pm-1am, \$5. Ambient electronic music with Michael Emenau and Stephen Ruiz.
Sundance Saloon King Street Garage. 6-11pm, \$5. Country dancing with rotating residents.
Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.
Sushi 26 Mix. 7-midnight, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.

Bay Area

Mystery Night Radio. 8pm-2am.
Oakland Reggae Eli's Mile High Club. 10pm-2am. With Namane and Rolo 1-3.

Continued on page 68

galaxy CLUB

HAIGHT ASHBURY'S LARGEST DANCE CLUB

Wednesday August 1
Wednesday Night Sessions Featuring
MIGUEL MIGS
PLUS ROTATING RESIDENTS FROM
BEATFARM & ELECTROGUSTO!

Thursday August 2
5150
FEATURING **ALAN RUSSELL**
PLUS RESIDENTS **ALIMIA & DJ MFR**
GREG & STEPH'S HAPPY HOUR 6-10pm
FEATURING LIVE DJs & DRINK SPECIALS

Friday August 3
SHAKE
FEATURING **JONENÉ & TIMIDAWG**
w/ SPECIAL GUESTS

Saturday August 4
VINYL!
WITH SPECIAL LIVE PERFORMANCE BY
HESOH! (IMPERIAL OUB)
w/ RESIDENT DJs JUSS, CEREK & LUKE
AFTERNOON (NOON-6:30PM)
WITH ROTATING RESIDENTS
BLAKE MATHIS, BEN ORVIS & BRIAN THOMAS

Sunday August 5
FAME 4-2AM
FAME PRESENTS FREEDOM
Featuring **MIGUEL MIGS, MAURICIO, FOXHEE,**
PATRICK WILSON, FILTHY RICH, & RASOUL

Tuesday August 7
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Wed 8/1
8:30 PM
\$6 Jerry Garcia's B-Day Bash
The Om Trio
Starvin' Like Marvin

Thur 8/2
9 PM
\$5 Good For You
Fetish
Yellow Dancer

Fri 8/3
9 PM \$7 Snuffkin
Famous Last Words
5AM

Sat 8/4
9 PM
\$7 The Bootcuts
The Bellyachers
Bill Meyer

Sun 8/5
8:30 PM
\$5 Shannon Moore
+ Alex Woodard
Dulcinea
Mellow Drunk (acoustic)

Mon 8/6
Open Mike w/ Dayla
Soul...7:30 sign ups FREE

Tues 8/7
8:30 PM
\$5 DivaBands w/
Smitty
Marshall Colman
Wendy Waller

UPCOMING:

8/8 - LOW POSTER, FIRST CIRCLE
8/9 - HOPE & WALLOW, AMSCRAY, SMILER
8/10 - ROBERTA DONNAY'S BIRTHDAY PARTY w/
JANA HERZEN BANO, KENNI, ROBERTA
DONNAY & HEATHER COMBS
8/11 - SILVER SIDE, DEAN DEL RAY, 43C
8/12 - ELECTRIC EGGPLANT, ELZA CO RELEASE
PARTY, MR. EUGENE
8/13 - OPEN MIKE w/ OAYLA SOUL
8/14 - DIVABANDS w/ JAYDE, CYOAKA GRACC,
MARCIA JUELL
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PARTIES AND CATERING TOO



DNA LOUNGE

aug

01 wed

music box presents
connect

chris udoh - john howard • eo - mitch
10pm - 4am • \$5 < 11; \$7 after

02 thu

blasthaus presents
joypad

live: The Chopping Channel (featuring members of Negativland)
nick philip - les gammas - andrew jervis
9pm - 2am • \$10 advance; \$15 door

03 fri

n:code

ghreg - ritter gluck
10pm - after hours • \$10 < 11; \$15 after

04 sat

shattered

live performance: Playin' 4 the City (paris)
jonené - tasho - solar - galen
10pm - after hours • \$15 presented by panhandle records & pacific sound

09 thu

blasthaus presents
joypad

titonton durvante - jon tejada - tomas - monty luke
mike bee - jason greer - gabe real
9pm - 2am • \$10 advance; \$13 door

10 fri

d:code

el juan - reACH - cybrid - forest green - dekonstrukt in the lounge
10pm - after hours • \$10 < 11; \$15 after

11 sat

orbit

spun - dragn'fly - belfast bill - daddy
ariel cybana - kelly williams - paul q - ray dio
10pm - 4am • \$10 < 11; \$15 after

08/15 zenith nader, dj doran (groovefactory)
08/16 the troublemakers (joypad)
08/17 n:CODE
08/18 rowan blades aka breeder (red square)

08/23 nortec collective, mauricio (joypad)
08/24 n:CODE + d:CODE
08/25 om
08/31 d:CODE

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Bloody vixens: Subtonix play Kimo's Sun/5.

Sunday 5

From page 67

Summer Sundays Club Fusetta. 10pm. World beat and house music.

Classical

'Fresh Voices Festival II' Goat Hall, 400 Missouri; 289-6877. 7pm, \$12-15. See Fri/3. Sarah Cahill Old First Church, 1751 Sacramento; 474-1608. 5pm, \$9-12. The pianist performs 2000 Notes, by Ursula Mamlock, and Time Does Not Exist, by Kyle Gann. Ken Cornille, Peggy Joe Stoeckler St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213-3:30pm. The organist and flutist perform.

Bay Area

'Music in the Vineyards' RMS Brandy Distillery, Still Room, 1250 Cuttings Wharf, Napa; (707) 578-5656. 5pm, \$25. This concert features works by Bach and Brandenburg. Through Aug 19.

monday 6

Rock/blues/hip-hop

Cult, Monster Magnet Warfield. 8pm, \$25-35. **Ed Early's Horn Funk Boom Boom Room.** 9:15pm, \$3. **Figurine, Techicolor, Languis** Cafe du Nord. 9:30pm, \$5. **Firebird Band, Pocket For Corduroy, Mercury** Program Bottom of the Hill. 9pm, \$6. **Regi Harvey's Open Mic** Skip's Tavern. 7-10pm. **JL Stiles Biscuits and Blues.** 8:30pm, \$5.

Bay Area

Green Eggs and Schramm Fourth Street Tavern. 9pm.

Jazz/new music

Scott Amendola Bacar, 448 Braman; 904-4100. 10pm. **Hal Bigler Band** San Francisco Brewing Company. 8pm, free. **Alex Budman, Duane Lawrence** Jazz and Pearl's. 9pm, free. **Clairdee, Ken French** Enrico's. 7pm. **Kevin Gibbs and Ruth Davies** Moose's. 8pm. **Monk's Music** Simple Pleasures Café. 8-10:30pm. **Jason Myers Trio** Houston's, 1800 Montgomery; 392-9280. 6pm. **Tony Saunders' Jazz Trio** John's Grill, 63 Ellis; 986-0069. 6:30-10pm. **Ronald Wilson Quintet** Les Jouins. 8pm.

Bay Area

'Jazz Improv Jam Session' Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9-11pm, \$3.

'Stanford Jazz Festival' Dinkelspiel Auditorium, Stanford University, Stanford; (650) 725-ARTS. 8pm, \$26. Eric Alexander with Pat Martino.

Tierney Sutton, Christian Jacob Trio Yoshi's. 8 and 10pm, \$10.

Folk/world/country

Guitarras y Congas Top of the Mark. 8:30pm, \$8.

'Irish, Pop, and More!' Johnnny Foley's. 8:30pm, free.

Bay Area

Traditional Irish dance class Starry Plough. 7pm. **Frank Yamma** Freight and Salvage. 8pm, \$16.50.

Dance clubs

Club Dread Justice League. 9pm, \$10. Reggae and dancehall. **D.Volution** Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress. **Grateful Dead Jams** Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks. **Halflife** An Sabin. 9pm-2am. XJS, Zigmund Void, and Kryptik spin drum 'n' bass. **Milkshake Mondays** Sno-Drift. 10pm-2am, \$5. With Travis. **Reggae Mondays** Tunnel Top, 601 Bush; 982-2307. 9pm-2am, free. With DJ Qwistar. **Rockin' Java** 1821 Haight; 831-8842. 7pm. Hip-hop and open mic. **Self Serve DJ Nite** Odeon Bar. 7pm-2am, free. Open turntables. **Sixth Element** Hush Hush Lounge. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance. **Star Lounge** Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop. **Sumo** The Top. 9pm, \$5. Hip-hop and funk with guest Romanowski. **Tranquility Base** 26 Mix. 9pm-2am, free. With DF Tram and Jonas Judd. **Vroom** El Rio. 8pm-midnight. Punk, funk, and soul.

Bay Area

Underground Lounge Radio. 4pm-2am. '60s and '70s music.

tuesday 7

Rock/blues/hip-hop

Chromatics, Iceburn, Nightmare Syndicate Kimo's. 8pm. **Marshall Coltman** Hotel Utah. 9:15pm. Diva-Bands Night. **Ghostface Killah, Raekwon, Lica** Sto Maritime Hall. 7pm, \$18-20. See 8 Days a Week, page 46.

Continued on page 70

BOYS

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FRIDAY
AUGUST 3RD
SATURDAY
AUGUST 4TH
PARTY

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Friday
Aug. 10th

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Open 2AM-7AM

Presented By:
Mixed Elements &
James DeVito

Sunday

Aug. 12th

Ladies Night
Male Strippers
7PM-10PM

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WEDNESDAY, AUGUST 8**
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THURSDAY AUGUST 9
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TRICKY
EMILIANA TORRINI
FRIDAY, AUGUST 10
000RS 8/SHOW 9 • \$22.50

**ANGELIQUE
KIDJO**
SATURDAY, AUGUST 11
000RS 8/SHOW 9 • \$31.50

BAABA MAAL
KARSH KALE
SUNDAY, AUGUST 12
000RS 7/SHOW 8 • \$30.50

LA LEY

THURSDAY, AUGUST 16
000RS 8/SHOW 9 • \$15.00
NADINE'S WILD WEEKEND OPENING BASH
• FEATURING •
SPIKE 1000
THE K.G.B.
VEGAS DE MILO
THE MOSS BROTHERS
SATURDAY, AUGUST 18
000RS 8/SHOW 9 • \$35.00

THE MONKEES
WEDNESDAY, AUGUST 22
THURSDAY, AUGUST 23
000RS 7/SHOW 8 • \$42.50

**DWIGHT
YOAKAM**
TUESDAY, AUGUST 28
WEDNESDAY, AUGUST 29
000RS 8/SHOW 9 • \$25.00
• AN EVENING WITH •
WEEN
FRIDAY, AUGUST 31
000RS 8/SHOW 9 • \$17.50

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MOTHER SUPERIOR
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FRIDAY, AUGUST 3
SPECIAL 4 HOUR SET
WITH JULIUS PAPP
11PM-3AM

Wednesday
AUGUST 1 - LARON
(PSYCHO FUNK DISCODELIX)
Resident DJ: BEN DOREN
Lounge Residents:
LITTLE TIM & GAUTIER ST. DENIS

Thursday
AUGUST 2 -
DOUBLE
FUNK
CRUNCH

Friday
AUGUST 3 -
MARK FARINA
(SPECIAL 4 HOUR SET)
WITH JULIUS PAPP 11PM-3AM

Saturday
AUGUST 4 - #3
ADOLF 'DA'
DESTROYER

AUGUST 8 -
RAFAEL DE LA CRUZ
CD RELEASE PARTY

AUGUST 9 -
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AUGUST 10 -
DJ MFR
DAVID ALVARADO

AUGUST 11 -
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LARON

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Goldmine Radio Records

music calendar

Tuesday 7

From page 68

Januaries, Ashley Park Cafe du Nord.

10pm, \$5.

Little Jonny and Giants Biscuits and Blues.

9pm, \$5.

Oscar Myers' Bluesbeat Boom Boom Room.

9:15pm, \$1.

Point Les Camp Last Day Saloon. 9pm, \$5.

Steve Lucky and the Rhumba Bums Top of the Mark. 8:30pm, \$8.

Strokes, Sunstorm, Pattern Bottom of the Hill. 9pm, \$7.

Bay Area

Faraway Brothers Fourth Street Tavern.

9:30pm.

Jazz/new music

Graham Connah Bacar, 448 Brannan, 904-4100. 10pm.

Jeanne Hoffman Moose's. 8pm.

'Jazz Jam' Beach Chalet. 6:30pm.

Vince Lateano Trio Jazz at Pearl's. 9pm, free.

Jason Myers Trio Houston's, 1800 Montgomery, 392-9280. 6pm.

Fred Ross Project Starlight Room. 8pm.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis, 986-0069. 6:30-10pm.

Bishop Norman Williams Quintet Les Joulins. 8pm.

the MAKE-OUT ROOM presents

SUNDAY 8/5
\$6
8:30PM
the Molehill Orchestra
Go Van Gogh

MONDAY 8/6
\$10
8:30PM
Last SF Show
the Cantankerous Lollies
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ballet sabar & djembe
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EVERY THURSDAY
\$5
10:00PM
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dj no & dj james higuchi
mix it up w/ jazz, funk, soul,
latin, rare groove and hip-hop

EVERY FRIDAY
FREE
10:00PM
"sexotica"
dj king coffin
spinning a funky fusion of indian,
middle eastern & latin grooves

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photo Sheri Giblin

Bay Area

Mindbender Radio. 4pm-2am. '80s dance, kitsch to DIY.

Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

Smooth Grooves Club Fusetta. 9pm. Hip-hop and R&B with Phiness and Qwest.

Classical

Seth Monfort Main Post Chapel, 130 Fisher Loop, Presidio; 362-6080. 8pm, \$10. The pianist performs works by Chopin.

Bay Area

Oakland Symphony First Covenant Church, 4000 Redwood, Oakl; (510) 428-3172. 7pm, \$8. This public sing-in session is led by David Leestma; this week's program features works by Rutter and Bach.

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

wednesday 1

Around town

'Designer Clothing Resale, Live Auction Cocktail Buffet' Mark Hopkins Hotel, 1

Nob Hill; 749-6306. 6:30pm, \$150. Get a preview of, and participate in the live auction for, designer clothing donated by Bay Area women. This event also will feature live music and a cocktail buffet. Resale continues on Fri/3 and Sat/4.

'Mean Genes: From Sex to Money to Food - Taming Our Primal Instincts' UCSF Parnassus Campus, 513 Parnassus, Health Sciences West, Room 300; 476-6547. 12:10pm, free. Jay Phelan, Ph.D. leads this discussion about the connections between genes and human nature. **Stress Reduction Program** Osher Center for Integrative Medicine, 1701 Divisadero, Suite 150; 353-7718. 7-9:30pm, \$250-300. Learn how to relax through exercise and meditation. This program meets weekly through Sept 19.

Authors

Matthew Iribarne Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author reads from his debut collection of short stories, *Astronmms and Other Stories*.

thursday 2

Around town

'Adventuring with Kids' REI, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Karen and Paul Amstutz present a slide show of their family travel adventures.

Benefits

Fabulous Disaster, Butcher Holler, Blood Roses, Shaunna Hall and Becky Wreck, Dukes, Bite, 'Green Groove' cellspace, 2050

Bryant; 701-7090. 7pm-1am, \$7-10. This fundraiser for the SF Green Party will feature appearances by John Howard, Ben Davis, Andres, Sister Squid, Garrin Benfield, Matt Gonzalez, and DJ Plattburger. **Psychedelic Wedding, Hellfire Choir, 3 Ball Bottom of the Hill.** 8:30pm, \$8. Proceeds for this show will benefit Breast Cancer Action.

The I Hotel and dance party La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, donations requested. Norman Jayo performs *The I Hotel*, a play about poor immigrants struggling for low-income housing. The performance is followed by a dance party with DJ Alvaro. Proceeds benefit Global Exchange.

Authors

Eric Jerome Dickey Alexander Book Co, 50 Second St; 495-2992. 12:30pm, free. The author signs his new book, *Between Lovers*.

Paul Reed Books Inc, 2275 Market; 864-6777. 7:30pm, free. The author reads from his book, *Vertical Intercourse*.

Bay Area

F. Ralph Berberich, M.D. Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author talks about his book, *Hit Below the Belt: Facing up to Prostate Cancer*.

Vincent Bugliosi Grand Lake Theater, 3200 Grand, Oakl; (510) 287-9406. 7pm, \$15. See 8 Days a Week, page 46.

Dr. Mae C. Jemison Chabot Space and Science Center, 10000 Skyline, Oakl; (510) 336-7300. 1pm. Dr. Mae C. Jemison signs and reads from her autobiography, *Find Where the Wind Goes: Moments from My Life*.

friday 3

Around town

Book sale San Francisco Public Library, 100 Larkin; 437-4857. 11am-2pm. Buy books for one dollar or less.

'Designer Clothing Resale' Grace Cathedral, Gresham Hall, 1100 California; 749-6306. 10am-6pm, \$10. Designer clothing donated by Bay Area women will be sold at start-up prices. Through Sat/4.

'Which Will It Be: The Military or the Planet?' Presidio Alliance, 463 Rnger; (707) 874-2347. www.deep-ecology.org. 9am-7:30pm, \$35-250. A two-day conference for activists, ecologists, educators, and community leaders on the ecological and social consequences of militarism. Advanced registration required. Through Sat/4.

Bay Area

'Paella Party' The Pasta Shop, 5655 Colledge, Oakl; (510) 547-4005. 4-6pm, free. The Pasta Shop offers the public a taste of Spain's traditional dish. Also on Sat/4 at their Berkeley location.

Benefits

'Poetry and Pizza' Escape from New York Pizza, 333 Bush; 421-0700. 7:30pm, \$5. Ruth Daigon and Andrena Zawinsky read their poetry.

Authors

Vincent Bugliosi Booksmith, 1644 Haight, S.F. Free. (415) 863-8688. 7pm, free. See 8 Days a Week, page 46.

Amelia Kinkade Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The psychic talks about her book, *Straight From the Horse's Mouth: How to Talk to Animals and Get Answers*.

saturday 4

Around town

'Bon Summer Festival 2001' Japantown, Peace Plaza, Post and Buchanan; 922-9300. 11am, free. Check out the customized "Hot" cars (11am-5pm) and the Mini 4WD races (1pm). Through Sun/5.

'Designer Clothing Resale' Grace Cathedral, Gresham Hall, 1100 California; 749-6306. 10am-6pm, \$10. See Fri/3.

'Multicultural Kite Festival' Golden Gate Park, Beach Chalet Soccer Fields, 48th Ave; 750-5105. noon-3pm, free. Enjoy flying kites, live music, and guided tours of the park at this event.

'Second Annual Gardening Fair' Strybing Arboretum, Ninth and Lincoln; 661-1316 ext 300. noon-4pm, free. Various plant societies converge at the fair and plant sale.

'Seventh Annual San Francisco Aloha Festival' Presidio Parade Grounds, Lincoln, between Montgomery and Graham; 281-0221. www.pica-org.org. 10am-5pm, \$5. This festival celebrates the culture of the Pacific Islands, including food, live entertainment, and arts and crafts. Through Sun/5.

'Wanted: End to the US Drug War' First Unitarian Church, 1187 Franklin; 255-7036, ext 4. 7-9pm, free. This discussion about the war on drugs and its impact on

Continued on page 72

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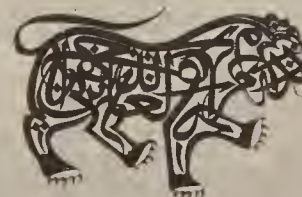
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Organized and circulated by Art Services International, Alexandria, Virginia, in cooperation with the Nasser D. Khalili Collection of Islamic Art. The Asian Art Museum's presentation of the exhibition is made possible by the Society for Asian Art, Jack and Jane Bogart, and Dr. A. Jess Shenson. *Calligraphic Lion* by Ahmed Hilmi, Ottoman Turkey, dated 1913, brownish card with black, red and yellow ink, 26.5 x 38.8 cm., the Khalili Collection.

ALSO ON EXHIBIT

ZEN

Painting and
Calligraphy

17th-20th Centuries
THROUGH OCTOBER 7

Saturday 4

From page 71

women and communities of color features Angela Davis, Dorothy Gaines, Ruthie Gilmore, and Kemba Smith. Also Tues/7 in Oakland.

'Which Will It Be: The Military or the Planet?' Presidio Alliance, 463 Ringer; (707) 874-2347. www.deep-ecology.org. 9am-7:30pm, \$35-250. See Fri/3.

Bay Area

'Angel Island State Park Victorian House Tour' Angel Island State Park; 435-3522 for tickets, 773-1188 for ferry information. 11am-3:30pm, \$10-15. Take a tour of three restored Victorian houses on Angel Island. Call ahead for tickets and directions to ferries. Through Sun/5.

Berkeley Farmer's Market Center at MLK Jr Way, Berk; (510) 548-3333. 10am-3pm, free. Take part in the market's annual tomato tasting and the grand opening of their food court.

Downtown Oakland record show Hofbrau, 2221 Broadway, Oakl; (510) 452-2452. 10am-5pm, \$2. Shop for all those rare LPs, 45's, and 12" on your wish list.

'Paella Party' The Pasta Shop, 1786 Fourth St, Berk; (510) 528-1786. noon-2pm, free. See Fri/3.

'2001 A S.H.I.F.T. Ddsysey' Conference at Redwood City Women's Club, 149 Clinton, Redwood City, 9am-6pm, \$45; Dance Party at Twister's Gym, 2639 Terminal, Mountain View, 8pm-2am, \$10; (650) 343-5202. Sharing Information to Facilitate Transformation presents a conference on alternative spirituality and a dance party.

Benefits

'Pony Up' San Francisco Art Institute, 701 Chestnut; 905-6351. 7:30-11pm, \$25. This event features art, music, food, and a hosted bar; proceeds benefit GenArtSE. **Poolside party to benefit gay and lesbian candidates Backflip,** 601 Eddy; 512-1730. 1-5pm, \$20. Dan Baker, candidate for mayor of Long Beach, throws this pool party to benefit the Gay and Lesbian Victory Fund.

Bay Area

Sciflyers, Deerhoof, Xiu Xiu, The Gorge Appreciation Hall, Foothill College, 12345 El Monte, Los Altos (650) 949-7777. 7pm, \$3.

Bay Area local bands play at this benefit for radio station KJFC. **Winfred E Eye, Mia Doi Todd, ee, Sa Bai Dee Lao Thai Hong Lok Senior Center,** 275 Seventh St, Oakl; (510) 654-4711. 8pm, \$7-10. See 8 Days a Week, page 46.

Authors

Sheldon Siegel Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author reads from his new mystery, *Incriminating Evidence*.

sunday 5

Around town

'Bon Summer Festival 2001' Japantown, Peace Plaza, Post and Buchanan; 922-9300 11am, free. Celebrate Obon, or "Festival of the Souls," by watching dance performances (2-5pm) and taiko drumming (noon); children's activities will include balloon twisting and magic (11am-5pm).

'Cheap Art Show/Sale' 848 Divisadero; 820-3991. 2-6pm, free. Local artists sell their works for \$100 or less.

'Earth Warriors I' Presidio Alliance, 463 Ringer; (707) 874-2347. www.deep-ecology.org. 10am-5pm, \$35-150. A workshop with Joanna Macy on ecological activism, education, and awareness.

'Seventh Annual San Francisco Aloha Festival' Presidio Parade Grounds, Lincoln, between Montgomery and Graham; 281-0221. www.pica-org.org. 10am-5pm, \$5. See Sat/4.

Bay Area

'The Alameda Point Antiques and Collectibles Faire' Alameda Point, Alameda; (510) 869-5428. 6am-5pm, \$3-10. This show boasts over 200 indoor and 700 outdoor booths.

'Angel Island State Park Victorian House Tour' Angel Island State Park; 435-3522 for tickets, 773-1188 for ferry information. 11am-3:30pm, \$10-15. See Sat/4.

Authors

Lynne Murray Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free. The author reads from her new mystery, *At Large*.

monday 6

Around town

Grantwriting Workshop Build, 483 Guerrero; 643-8118. 7-10pm, \$29. Join Hank Pelliser for this three-hour workshop for artists, performers, writers, and filmmakers.

Benefits

'No Nukes' downtown, 2102 Shattuck, Berk; (800) 728-6223. 7pm, \$100-250. Singer-songwriter Jessie Colin Young performs at this anti-bomb event; proceeds benefit Tri-Valley CAREs and Citizen Alert.

Authors

Christina Schwarz A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author appears to sign her debut novel, *Drowning Ruth*.

Bay Area

Maureen Draper Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author discusses her book, *Nature of Music: Beauty, Sound, Healing*.

tuesday 7

Around town

'The Art of Africa, Oceania, and Americas and Henry Moore' Gould Theater, California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 682-9234. 10:30am-noon, \$3-4. Artist and Associate Professor of Art Juliette McCullough lectures.

Bay Area

'Wanted: End to the US Drug War' Wose Community Church of the African Way, 8924 Holly, Oakl; 255-7036, ext 4. 7-9pm, free. This discussion about the war on drugs and its impact on women and communities of color features Dorothy Gaines, Ruthie Gilmore, Dorsey Nunn, and Kemba Smith.

Benefits

'Viva Variety XVIII' Theatre Rhinoceros, 2926 16th St; 863-0741 ext 2. 8pm, \$20. Make It So Productions presents this variety show featuring music, comedy, performance art, and a magic act; proceeds benefit STOP AIDS Project.

ety show featuring music, comedy, performance art, and a magic act; proceeds benefit STOP AIDS Project.

Authors

Marjorie Leet Ford A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author signs her debut novel, *Do Try to Speak as We Do*.

Bay Area

Judith Gilford Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. The author discusses her book, *The Packing Book: Secrets of the Carry-on Traveler*. **Diana von Welnanz** Wentworth Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author discusses her memoir, *Send Me Someone: A True Story of Love Here and Hereafter*.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-6pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "The Elkus Collection: Changing Traditions in Native American Art." Sat: "Russia's Great Voyages to America 1728-1867: Science Under Sail" exhibit opens.

Crispy Field Center Presidio, Bldg 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. The national park, set in a restored tidal marsh offers, multicultural programs, activities, and resources that promote an eco-friendly environment. Thurs: Seniors can learn how to use simple computer applications and search the Internet, 10am-noon, free; seniors can take a walking tour of the Presidio with park rangers that meet, 10am-11am, free. Sat: Make sunprints, 1-3:30pm, \$10; investigate the wildlife of McNab Pond in McLaren Park, 10am-noon, \$6. Sun: Learn how to create your own urban ecosystem, 1-3pm, \$6; take an hour-long tour of Presidio Olvidado, 1-2pm.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm, Thurs-Tues, 10am-6pm. \$6-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: A staged reading of Mojie Crigler's "Fzzn Grrl" is performed, 7pm. Fri: Teachers compete for the title of "Iron Science Teacher," noon-1pm. Sat: Bay Area filmmaker Steve Polta appears at a showing of film shorts, 2pm. Sun: Screen Barbara Klutinis' experimental film *Journey*, Swiftly Passing, 2pm.

'Friends of Recreation and Parks Field Day' Sharon Meadow, Golden Gate Park, Bowling Green Dr and Kezar; 750-5105. 11am-3pm, free. Children can participate in numerous activities at this event.

HANG kids summer arts programs Canvas, 1200 Ninth Ave; 504-0070. Fri, 2-3:30pm. \$5. Children ages four to eight can indulge their artistic sensibilities with a "painted wall hanging" activity.

Herbst International Exhibition Hall 385 Moraga; 861-9838. Daily, 10am-8pm. \$9. The latest exhibit focuses on medieval to modern torture devices, featuring over 100 instruments culled from the Criminal Medieval Museum of San Gimignano, Italy. **Randall Museum** 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm, \$6-7. The museum has exhibits and activities for kids. Thurs: Betsy Clebsch leads a plant identification workshop, 6pm, free. Sat: "Saturdays Are Special" focuses on plants, 1-4pm.

Bay Area

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs,

exhibits, and activities for children, including "The Science of Oz."

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sun, 10am-5pm. \$5.50-8. The state-of-the-art science and technology facility houses an observatory, planetarium and exhibits in a natural park setting. Thurs: Dr. Mae C. Jemison signs and reads from her autobiography, *Find Where the Wind Goes: Moments From My Life*, 1pm. Wed-Sun: A workshop on paper airplanes is held, 12:30-2pm and 2:30-4pm, Sat-Sun, 11am-1pm and 2-4pm.

Children's Fairyland 699 Bellevue, Oakl; (510) 452-2259. Mon-Fri, 10am-4:30pm; Sat-Sun, 10am-5pm. \$6. The children's storybook theme park features programs and performances that encourage children's education and imagination. Current performances include the puppet show, *The Princess and the Swineherd*. Sat-Sun: Meet Walkaround Zak and Wheezy from Dragon Tales; enjoy a magic show, puppet show, 10am-5pm. **Dunsmuir Historic Estate** 2960 Peralta Oaks Court, Oakl; (510) 615-5555. Sun, noon-3pm. \$4-5. The estate invites families to take a tour of their grounds and enjoy live performances at their "Family Sundays" events. Sun: Dick the Magician performs a comedic magic show.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "Space Weather" and "Science in Toyland." Wed: Build a virtual race car using computer software, noon-2pm.

Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). Current exhibits include "The Rustler Ranch Mastodon Project." Wed: Celebrate Grandparents' and Grandkids' Day. Fri: Watch films by Gordon Parks, *The World of Piri Thomas* and *Diary of a Harlem Family*, 7-10pm.

USS Hornet Museum Alameda Point, Alameda; (510) 521-8448, ext 0. Daily, 10am-5pm. \$5-12. This permanently docked aircraft carrier houses plenty to see and do. Sat: Experience life on a ship, 10am-3pm.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session SPEC's, 12 Saroyan; 391-3191. Sat, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

FOOT! Meet at Fairmont Hotel 950 Mason; 637-5453. Daily, 1pm. \$20. reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.

'Friday Night Skate' Justin Hernan Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city. **Lyric** 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

'SF Games' Cafe Blend City Cafe, 3087 16th St; 820-3200, ext 105. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

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'Retablos, nahual y sueños'

Through Aug. 26, Encantada

East Bay artist Calvin Barajas grew up in California, but traditional Mexican imagery and ideas have always been central to his artwork. His *nahual* paintings — constituting half of the current show — are creative visions of people and their inner spirit animals. Each painting is of a unique hybrid creature, with an animal head on a human body, or vice versa. Some of them look a little awkward — the transition from skin to fur or scales can be difficult — but none look more natural than *Walrus*, in which the subject's round, orange red stomach perfectly matches his grizzled walrus face. There's an endearing twinkle in his eye and a tiny smile almost hidden behind heavy tusks and whiskers. The opposite gallery wall is full of Barajas's *retablos*. Traditionally, *retablos* are Mexican votive images that pay tribute to a favorite saint or virgin; Barajas's paintings are a little different, celebrating instead the real lives of ordinary people. *Club Picante* pictures a short-skirted woman sitting, seemingly exhausted, in front of a nightclub. A string of colored lights frames her small figure, and a golden halo appears behind her head. *La selva* depicts a loinclothed Indian wearing a halo and holding a spear. *Cholo* shows a young Latino man wearing a bandanna and a feather headdress, surrounded by a combination of modern graffiti and ancient Aztec designs. Maybe Barajas is using the traditional *retablo* form to inspire respect for these individuals, or maybe he's making a not-so-subtle critique of the traditional Catholic beliefs that usually accompany such pictures. The power of his work lies in this ambivalence: he leaves the final moral and religious interpretation up to us. *Tues.-Thurs. and Sun., noon-6 p.m.; Fri.-Sat., noon-8 p.m., 908 Valencia, S.F. (415) 642-3939.* (Lindsey Westbrook)



EL MARIACHI, BY CALVIN BARAJAS

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Sun-Wed, 11am-5pm; Thurs-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Modern Photography in Japan: 1915-1940." Seventy images by 32 photographers. "Intimate Eye: The Paintings and Photographs by Consuelo Kanaga." Black-and-white photographs and paintings. Both exhibits run through Sept 30. "Cloudscapes: Photographs by Ansel Adams." Twenty images by Ansel Adams. Through Dec 8.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended hours until Sept 12: Thurs-Sat, 9:30am-9pm; first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Views of Islamic India." Ten prints by Thomas and William Daniell. "Zen: Paintings and Calligraphy, 17th-20th Centuries." Sixty-six works by Japanese monk-artists. "Empire of the Sultans. Ottoman Art from the Khalili Collection." More than 200 objects from the Ottoman Empire. All exhibits through Oct 7.

California Historical Society 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members. "The Big Orange: California Citrus Label Art." Orange-crate labels. The state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East-Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and limes. All of the labels in this show date from 1900 to 1950. Many of them were designed by the Schmidt Lithograph Company, whose corporate headquarters was right here in San Francisco at Second and Bryant

(its clock tower is still there today). More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Through Sept 30. (Westbrook)

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. Through Aug 26. "After the War: European Artists' Books 1945-1955." Books by artists in postwar Europe. Through Sept 2. "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." More than 50 prints by Ed Ruscha. Ed Ruscha's work stylishly depicts aspects of American things made iconic by film and TV. He's made deadpan serial photographs of motel swimming pools and aerial views of parking lots. The current exhibition of his prints at the California Palace of the Legion of Honor includes works, dating from 1966 to 2000 that were selected from a complete archive of 1,100 Ruscha graphic works, which the museum recently acquired in its entirety. The compact show reveals the range of the artist's visual and conceptual interests. Through Sept 9. (Helfand).

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under and on first Wed. "Mostra 2001: Clay and Glass," works by five Italian-American artists. "Kathleen Caprario and George Ferlandi." Works by the Modesto Lanzone Mostra 1999 winners. Both exhibits through Sept 2.

Pacific Heritage Museum 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. free. "Half a Century of Chinese Paintings by Au-Ho-Nien." A display of works by the Chinese calligrapher, poet, and painter. Through Feb 8, 2002.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Points of Departure." Sixty works from SFMOMA's permanent collection. Through Sept 16. "Stranger Passing: Collected Portraits by Joel Sternfeld." Sixty-five large-scale color photographs. Through Oct 2. "California Pottery: From Missions to

Modernism." Nearly 200 pieces from 50 California-based collections. Through Oct 14. "Martin Venezky: Selections from the Permanent Collection of Architecture and Design." Fifteen projects by Venezky and his design firm, Appetite Engineers. Through Oct 14. "Ansel Adams at 100." More than 100 photographs by the artist. Aug 4-Jan 13.

Carolina Lugo's Brisas de España



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San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. Free. "Verdi by the Bay." A historical exhibition of Verdi performances. Through Aug 18. "Performance Japan: Pacific Crosscurrents." Exhibition on Japanese theater and its influence on Bay Area performance art. Through Nov 17. "San Francisco 1900. On Stage." Ongoing. "Maestro: Photographic Portraits of Tom Zimberoff." Portraits of national and international conductors. Ongoing.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Roots, Rhymes and Rage: the Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. "Hip-Hop Resource Lounge." A selection of readings, music samples, and video stations on hip-hop and how it has transformed throughout its history. "Rappers Delight (The Visual Avant-Garde of Hip-Hop)." Paintings, drawings, sculptures, and video by various artists. All exhibits through Thurs/12.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part one of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002. "Ancestral Ascent." Site-specific installation by Sophia Tsavalas. Through Nov. "Re-counting." Photo-collage by Taraneh Hemami. Through Nov.

Marin Community Foundation 17 E. Sir Francis Drake Blvd., Ste 200, Larkspur; (415) 499-

8350. Mon-Fri, 9am-5pm. "Abstract Show," works by various artists. Through Sept 27.

Museum of Anthropology 103 Kroeber Hall, No 3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit features nearly 600 objects, including jewelry, pottery, and sculpture. All exhibits extended through Oct 1.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Every Worker Is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." Fifty-eight photographs by David Bacon. Through Aug 26. "Made in Oakland: The Furniture of Garry Knox Bennett." More than 80 pieces of furniture by Garry Knox Bennett. Through Sept 2. "A Legacy of Early California Paintings: The Shumate Collection." Paintings from the 19th-century art collection of Dr. C. Albert Shumate. Through Nov 4.

San Jose Museum of Art 110 South Market, San Jose. (408) 271-6840. Tues-Thurs, Sat-Sun, 11am-5pm; Fri, 11am-10pm. Free. "Collecting Our Thoughts: The Community Responds to Art in the Permanent Collection." Painting, sculpture, mixed-media, works on paper, ceramics, and photography. Through Sept 23. "Unusual Steeples." Sculptures by Gertrud Parker. Through Sept 23. "Urban Invasions: Chester Arnold and James Doolin." Urban landscapes by the two artists. Through Oct 14. "Unnatural Disasters." mixed-media work by Chris Alexander. Through Nov 11.

Continued on page 74

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From page 73

galleries

Opening

AJAX 2440 Third St.; 206-1775. Call for hours. "Evac," a group show composed of work from 13 local artists (opening reception Thurs/2, 7-10pm; closing reception Sun/5, 4-6pm). Thurs/2-Sun/5.

Robert Allen Fine Art 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. Group show by Carol Lefkowitz, Gregg Renfrow, and Richard Saba. Aug 2-Sept 4.

Ardency Gallery 721 Broadway, Oakl; (510) 836-0831. Mon-Thurs, Thurs-Sat, 8:30am-5pm. "New Photographic Works," photography by Michael Rizza, Tony Ryan, and David Harris (reception Sat/4, 5-8pm). Aug 3-Sept 1.

Eleonore Austerer 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Etchings by Georges Rouault. Through Aug 31. Bronze sculptures by Felipe Castañeda. Ongoing.

Balazo/Mission Badlands Gallery 2811 Mission; 920-0896. Sat-Sun, 2-6pm. "Shots in the Dark," works by six music photographers. (reception Fri/3, 8pm-midnight). Aug 3-19. **California State Building** 455 Golden Gate; 422-6357. Mon-Fri, 9am-5pm. "Peace in the Pacific: San Francisco and the U.S.-Japan Peace Treaty of 1951," curated by Uldis Krusz, Ph.D. Through Oct 31.

Culture Cache 1800 Bryant, No. 104; 626-7776. Wed-Sun, 2-7pm. "AUTHNTIK," work by Shepard Fairey, Dave Kinsey, KAWS, Evan Hecox, Amanda Ayala, and Justin Clark (reception Thurs/3, 7-11pm). Aug 3-Sept 21.

Ebert Gallery 49 Geary, Fourth fl.; 296-8405. Tues-Sat, 11am-5pm. New monoprints and paintings by Claribel Cone (reception Thurs/2, 5-7:30pm). Aug 2-Sept 1.

Everything Is ... 3901 18th St.; 865-0889. Sat-Sun, 11am-8pm. "Solo Solis," original paint and metallic works by William Solis; "Digital Tweaks," works by Sarah J. Curtiss; "Audio Sculpture," handcrafted speakers by Doug Jacobs. Sat/4-Sun/12.

Gateway Gallery 46 Parsons; 379-9424. Call for hours. "Euro Boy Viaggio," new work by Cody Chancellor. Sat/4, 11am-6pm.

Hackett-Freedman 250 Sutter, Fourth fl.; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Memorial Exhibition," selected works by Robert Schwartz; "Selected Modern Works," works by various artists (both receptions Thurs/2, 5:30-7:30pm). Both exhibits run Aug 2-Sept 1.

HANG Annex 565 Sutter; 434-4264. Call for hours. "Figures," sculpture by Bay Area artists (reception Thurs/2, 6-8pm). Aug 2-25.

Levi's 300 Post; 501-0100. Mon-Sat, 10am-8pm; Sun 11am-6pm. "AUTHNTIK," work by Shepard Fairey, Dave Kinsey, KAWS, Evan Hecox, Amanda Ayala, and Justin Clark (reception Thurs/2, 7-10pm). Aug 2-Sept 17.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt). "Visual Arts Exhibition," wooden sculpture by Jus-

tice Renaissance, mixed-media works by Timothy Tyrone Taylor, and paintings by Carter and Keina Davis (reception Sun/5, 3-6pm). Aug 5-25.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "El mes de la fotografia III," works by Manuel Peñañel and Jeffrey Blankfort; "Antonio Huerta, de la piedra al metal" (both receptions Fri/10, 7-9pm). Both exhibits run Aug 3-30.

ODC Theater Gallery 3153 17th St.; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Unrequited," photographic essays by Ann Maley. Aug 2-Sept 30.

111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. Woodcuts by Carol Summers; bronze sculptures by Ron Garrigues (both receptions Thurs/2, 6pm). Both exhibits run Aug 2-Sept 1.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. "Elder Arts Celebrations," work by artists over the age of 65 (reception Fri/3, 5:30-7:30pm). Aug 3-17.

SF Camerawork 1246 Folsom; 863-1001. Tues-Sat, noon-5pm. "Vivid: Photographs by Camerawork Members," work by 21 emerging photographers (reception Tues/7, 5-8pm). Aug 7-Sept 1.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm; Sat, by appt. Group show with Jaap Bongers, Dana Chodko, Elizabeth Salto, Joe Snyder (reception Wed/1, 5:30-7:30pm). Through Aug 31.

Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, Sixth fl.; 557-4560. Sun, noon-5 p.m.; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "Book-Works 2001: 10th Biennial Pacific Center for the Book Arts Member Exhibition," letterpress printing, illustration, calligraphy, and bookbinding. Through Fri/3. "Mission and Presidio 1776," rare books, maps, photographs, art, and artifacts focusing on early settlement in San Francisco. Through Aug 30. "William Saroyan Exhibition," variety of memorabilia of the author. Aug 6-31.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. Paintings by William Bartlett (reception Thurs/3, 5-7pm). Aug 3-31.

Tercera Gallery 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Dynamics of Nature," works by Paul Pascarella (reception Thurs/2, 5-8pm). Aug 2-31.

Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Shooting Farm Workers," photographs by Richard Steven Street (reception Sept 7, 4-6pm). Aug 6-Oct 14.

39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Tues-Sat, 1-6pm and by appt. Photographs by Pamela Gentile (reception Fri/3, 6-8pm). Aug 3-28.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Works by Marilyn Levin (reception Thurs/2, 5:30-7:30pm). Aug 2-31.

Bay Area

Sight and Insight 616 Throckmorton, Mill Valley; 388-4331. Mon-Sat, 10am-6pm; Sun, noon-6pm. "10 Artists Revealed," works by emerging artists over the age of 40 (reception Tues/7, 6-8pm). Through Aug 31.

critic's choice: stage

'San Francisco Butoh Festival'

Wed/1-Sun/5, Theater Artaud

This ain't your grandpappy's Butoh. The avant-garde style of Japanese dance returns to its summer cottage in the West with the seventh incarnation of the San Francisco Butoh Festival. Embracing the fluid interpretations of Butoh, fest founder and director Brechin Flournoy has recruited a comprehensive range of artists that represent the evolution of the form. Traditionalists Katsura Kan, from Bangkok, and Diego Piñón, from Mexico City, satiate Butoh purists with profound theatrics, tantalizingly slow movements, and enough white body paint to cover a dozen works by Keith Haring (Fri/3, 8 p.m.), but this year it's the new-school innovators that get top billing. Three groups of young Japanese new-wave artists bring a bit of the underground to the forefront (Wed/1-Thurs/2, 8 p.m.; Sun/5, 7 p.m.): Kyoto's Op. Eklekt, founded in 1991 by performance-art duo Nobuo and Mutsumi Kanetani, satirize traditional Japanese lifestyles in *Looking to the Far East* by juxtaposing modern consumerist items to centuries-old rituals. NIBROLL, a multimedia art collective of twentysomethings from Tokyo, integrate dance, music, film, and visual art in their piece *No Parking*. Also from Tokyo is Yan-Shu, a quartet of "Butoh-pop"-sters who use a syncopated movement style in *ZUNJJA*, a modern work that brings Butoh's past in step with its present. Featured in her own program is postmodern dance pioneer Kei Takei, winner of an unsurpassed two Guggenheim Fellowships. She performs her latest solo, *The Absence of Izanagi* (Sat/4, 8 p.m.). 450 Florida, S.F. \$18-\$25. (415) 621-7797, www.ticketweb.com. (Sarah Lidgus)



June Steingart Memorial Art Gallery Laney College, 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "Oaklandish, the nonchalant exhibit," posters, a digital slide show, and a media corner with books and video about the historical legacy of Oakland (reception Aug 15, 5-8pm). Through Sept 13.

Third Street Grind Gallery 464 Third St, Oakl; (510) 653-1548. Mon-Fri, 7:30am-3:30pm. "Second Effort," black-and-white and color photographs (reception Thurs/9, 6-10pm). Aug 6-31.

Turn of the Century Fine Arts 2510 San Pablo, Berk; (510) 849-0950 or (800) 849-6059. Sat-Sun, 1-6pm or by appt. "Ten Years Here," contemporary furniture, paintings, sculpture, and photography (reception Sat/4, 2-7pm). Aug 4-Sept 14.

Ongoing

Backstage Gallery 2134 Polk; 775-1440. Tues-Thurs, Sat, 11am-7pm; Fri, 11am-10pm; Sun, 11am-4pm. "Zygotic Episodes," work by Hawk Alfredson. Through Wed/8.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Beyond Thread—(A)Mending Social Thought," fiber works curated by Myra Goodall Block (reception Sat/4, call for hours). Through Aug 25.

Build 483 Guerrero; 863-3041. By appt only. "Bobby," new works by Robert Bowen and Karen Salinger. Through Aug 16.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. "35 Years of Art by Paul Lee," paintings, drawings, and tapestries (reception Sun/12, 4-8pm). Through Aug 30.

Creativity Explored 3245 16th St.; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "New Works on Wood," group exhibition. Through Sat/4.

Encantada 908 Valencia; 642-3939. Tues-Thurs, Sun, noon-6pm; Fri-Sat, noon-8pm. "Retablos, nahual y sueños," paintings by Calvin Barajas. Through Aug 26. See Critic's Choice.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Wed, Fri-Sun, noon-6pm. "Nudes," photographs by Rachael Lorenz. Through Tues/7.

Galería de la Raza 2857 24th St.; 826-8009. Tues-Sat, noon-6pm. "Tecno-promesas: Puto-grafia Virtual," installation by Los Cybrids. Through Sat/11.

Hespe 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. Recent works by Izumi Sakai. Through Mon/13.

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. Group show with U.U. Members and friends (reception Sun/5, 12:15-2pm) Through Aug 26.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Introductions 2001," works by Rob Cox. Through Sat/11.

Lair of the Minotaur Gallery 3318 26th St.; (510) 848-1747. By appt only. "Release," mixed media installation exploring masculine fantasy by Ralph Meneghetti (closing reception Fri/3, 7-10pm). Through Thurs/2.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Hand-etched images on glass by Jane Fox. Through Sun/12.

One Market One Market 441-2649. Mon-Fri, 9am-6pm. "Tenth Annual Art with Elders Exhibition," Almost 100 paintings by AWE artists. Through Tues/4.

John Pence 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. "Introductions 2001," recent oil paintings by John Patrick Campbell. Through Sat/4.

Pierotti 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "Joie de Vivre," paintings by Betty Burns. Through Fri/3.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.

"An Introductions-Like Themeless Group Show with an Emphasis on Drawing and Maybe Some Tech," works by Amy Balkin, Stephen Brown, Evan Ellsworth Jourden, Nathaniel Charles Longcope, and Brian Notz. Through Sat/4.

Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Sun-Sat, 9am-7pm. "Use Me," new works by Andrew DeWitt. Through Tues/7.

S.F. Art Institute Graduate Facilities, 701 Chestnut; 905-6351. Thurs, noon-8pm; Fri-Sun, noon-5pm. "Emerge 2001," GenArtSF presents this exhibition featuring various works by 15 artists. Through Sun/5.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. Djerassi resident artists pages and the sculptural works by Cheryl Coon. Through Sat/4.

Squint 678 Geary; 430-2160, ext 2716. Call for hours. Recent work by Laura Plageman and Melissa Chevalier. Through Wed/1.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm. "(a)way station: The Architectural Spaces of Migration," multi-media project by KW'a. Architectural design collective KW'a explores "migratory" domestic space in this multimedia installation. For the exhibit, the 3A gallery is packed with tall, wooden moving crates. Each crate has sections missing all over its flat surface, the holes filled in with all kinds of materials, such as carpet, or linoleum, or a toilet seat. The artists also took dozens of three-dimensional objects, set them into holes in

the crates, and then sawed them off flush with the flat plywood exterior. It isn't easy to identify all of the sawed-off stuff; the show seem like an enormous puzzle but with the added voyeuristic thrill of looking through someone else's personal possessions. Through Fri/3. (Westbrook)

Two of Hearts Studio 4147 19th St.; 864-5551. Tues, Thurs-Sat, 11am-5pm; Wed, by appt. "Gay Pride," group show featuring photographs, paintings, and drawings. Through Fri/3.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-5:30pm; Fri, 2:30-5:30pm; Sat-Sun, noon-5pm and by appt. "Soul on Rice," works by Vikkian del Rosario and Tomashi. Through Thurs/2.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Dream Language," abstract art by Sidney Ferrell, Vannie Keightley, Naomi Policoff, William Shinn, and Peggy Yandell. Through Sat/4.

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Art, Science, and Technology," works by Loren Means. Through Fri/3.

Elihu M. Harris State of California Office Building 1515 Clay, Oakl; (510) 238-6952. Mon-Fri, 10am-5pm. "Studio Sessions," new paintings by Hung Liu. Through Fri/3.

Green Shutter Gallery 22654 Mam, Hayward; (510) 538-2787. Wed-Sat, 1-4pm. "Unsettling Memories," surrealist mixed-media sculpture by Fernando Hernandez; "Gathering Absence," abstract paintings by Cynthia Hurtubis (Artist's talk by Cynthia Hurtubis Wed/8, 7pm; artist's talk by Fernando Hernandez Aug 22, 7pm). Through Sept 7.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. Works by Diana Greenleaf (reception Sat/4, 4-7pm). Through Wed/8.

Olive Hyde 123 Washington, Fremont; (510) 791-4357. "Millennium Moment: Time Encapsulated," time capsules created by Bay Area children. Through Sun/12.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Marginalia," works by Camille Holvoet, Dwight Mackintosh, Donald Mitchell, Judith Scott, William Scott, and William Tyler (reception Sat/4, 6-9pm). Through Aug 18.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, 1-8pm; Fri-Sun, 1-6pm. "Exospection," art by Lisa Pesch and Sarah Lockhart. Through Sun/12.

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stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Aida Orphenm Theatre, 1192 Market; 512-7770. \$22.50-76.50. Opens Wed/1, 8pm. Runs Tues-Sat, 8pm (also Wed, Aug 31, 2pm); Sun, 2pm (also Sun/5, 7:30pm). Through Sept 1. Elton John, Tim Rice, and Disney Theatrical Productions team up on this love story about a Nubian princess.

The Carol Meyers Story (A Comedic Stand-up Tragedy) The Marsh, 1062 Valencia; 826-5750. \$10-15 (previews and Thurs, no one turned away for lack of funds). Previews Thurs/2-Thurs/9, 8pm. Opens Fri/10, 8pm. Runs Thurs-Sat, 8pm. Through Aug 25. Liz White performs her new show about a "phony, people-pleasing chameleon" who becomes a stand-up comedian.

Do Re Mi Eurcka Theatre, 215 Jackson; 255-8207. \$15-25. Previews Wed/1-Thurs/2, 8pm. Opens Fri/3, 8pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Aug 19. 42nd Street Moon presents a musical about the jukebox industry.

Ongoing

All in the Timing New Exit Theatre, 156 Eddy; 778-4050. \$15. Fri-Sat, 8pm. Through Aug 18. Sheila Lopez directs this series of comedic one-acts by David Ives.

All's Well That Ends Well Theatre Rhinoceros Studio, 2926 16th St; 861-5079. \$15. Thurs/2-Sat/4, 8:30pm. Sex-Club Shakespeare boils down the Bard's most biting ironic comedy to 90 latex-covered minutes, zooming through the play's tangled relationships as if coated in Astroglide. There's certainly plenty of justification for adapter-director Val Hendrickson's raunchy approach: the play palpitates with sublimated erotic desires. The evening belongs to John Flanagan's wildly scuzzy Parolles and Jessica Frantz's crystalline, nerve-wracked Helena, who sound this production's high and low notes with zest and complexity. This *All's Well*, with its pulp-noir rock score and hormonally charged irreverence, sometimes strains toward hip for hipness's sake. Yet the tone of decadent, post-MTV knowingness is perfectly in tune with the play's weary irony and its nostalgia for a mythical, purer past. If a number of the play's teasing nuances get steamrolled, its slippery romantic queasiness comes through loud and clear. (Rosenstein) **Better Days** Exit Stage Left, 156 Eddy; 701-1542. \$15. Fri-Sat, 8pm. Through Sat/11. See "Yes Depression," page 39.

Burn This The Next Stage, 1620 Gough; 359-0880. \$15. Fri-Sun, 8pm. Through Sun/12. Bare Bones Theatre presents this play by Lanford Wilson about relationships and love. **The Complete History of America (Abridged)** Shekon Theater, 533 Sutter; 267-7661. Fri, 8pm; Sat-Sun, 7pm (also Sat, 10pm). Through Sept 1. The Free Range Company performs an "irreverent romp through American history."

Don't Make Me Look Too Psychotic Bannan Place Theater, 50A Bannan; 986-4607. Thurs-Sat, 8pm, \$15-18. Open-ended. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Fool Moon Geary Theater, 415 Geary; 749-2228. \$11-61. Wed/1-Sat/4, Tues/7-Sat/11, 8pm (also Wed/1, Sat/4-Sun/5, Sat/11-Sun/12, 2pm); Sun/12, 7pm. Through Sun/12. Physical comedians Bill Irwin and David Shiner enlist musicians the Red Clay Ramblers (and audience members) in their chaotic performance.

Forever Plaid New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Extended run: Thurs/2-Sat/4, 8pm. New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.

Girl Meets Girl Theatre Rhinoceros, 2926 16th St; 861-5079. \$20-25. Wed/1-Sat/4, 8pm; Sun/5, 7pm. This comedy by Maddy Alexander and Sally Stover explores how a woman's lesbian relationship affects her circle of friends.

Late Night Catechism Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Thurs-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended. Maripal Donovan stars as a nun teaching an adult catechism class.

Lonely Planet Exit Theatre, 156 Eddy; 673-3847. \$12-18. Fri-Sat, 8pm. Extended run: through Sat/11. After a long absence, Unconditional Theatre returns in this coproduction with Exit Theatre. Steven Dietz's 1995 two-hander has become a regional theater staple: a small map store becomes the setting for ruminations on life and death on planet Earth as proprietor Jody (Michael Patrick Gaffney) and his friend Carl (Ian McConnell) bump up against the big questions. Dietz has a lively wit, and he dresses the existential in deeply human robes, but he also has a certain earnestness that insists on hammering his metaphors into the ground. Director John Warren handles this well-grounded gloss on Ionesco's *The Chairs* with his usual skill, balancing the absurdist elements with heart. Gaffney and McConnell

both give truthful, wonderfully nuanced performances, and Chau Ly's quasi-realistic set is redolent of nostalgia and loneliness. Stylistically, the play strikes an uneasy bargain between realism and lyricism, but there are some wonderful riffs in this post-AIDS paean to friendship. (Rosenstein)

Los 7 Magnificos Phoenix Theatre, 653 Geary; 289-6766. \$12-15. Thurs-Sat, 8pm. Through Aug 25. The Thunderbird Theater Company presents a comedy about a group of hippies who hire a gang of masked wrestlers to fend off a Quaker invasion.

Macbeth Il Teatro 450, 449 Powell; 433-1172. \$17-20. Fri-Sat, 8pm; Sun, 7pm (no show Sun/5; also Aug 18, 2pm). Through Aug 19. Shakespeare Etc. performs the Bard's witchy tale.

Manifest: The Battle of Intergalactic Forces Exit Cafe, 156 Eddy; 285-5275. \$10-15 Fri-Sat, 8:30pm. Through Sat/11. The Surreal Foolz present this "Underground MetaPhysical Theatre" production written and performed by Serene Zloof.

Mary in the Hydrangea Bush Noh Space, 2840 Mariposa; 626-6715. \$13-20. Thurs-Sat, 8pm (also Aug 5 and Aug 19, 2pm). Through Aug 19. See "Yes Depression," page 39.

The Mikado Yerba Buena Center for the Arts, 701 Howard; 978-2787. \$10-38 (Wed/1, pay what you can). Wed/1-Sat/4, 8pm (also Sat/4, 2pm); Sun/5, 2pm. The Lamplighters perform the Gilbert and Sullivan classic.

1 of 8 Bindeleiff Studio, 185 Sixth St; 974-1167. \$10-12. Thurs-Sat, 8pm. Through Sat/11. A man and a woman break off a sexual session to sing about each other's shortcomings; an actor rails against the roles that got away thanks to race; line dancers kick up their heels in praise of every variety of vagina. The Bindeleiff Pinay Collective is a bracingly raunchy, in-your-face bunch, although this evening of random sketches is hit-and-miss. It's a young company, and its material often has

theater, dance, spoken word, comedy & performance

stage
calendar

a collegiate feel, particularly some well-worn fury about the oppression of women. The women onstage, all firmly in touch with their inner Babae, seem way too fierce and funny to be oppressed by anyone. Ria Obble and Lorna Aquino Chui deliver wonderfully rich movement, and there's some well-executed shadow puppetry and a lovely, sorrowful dance with candles. It's raw stuff and in some cases seriously undercooked, but the company's abundant ener-

gy and theatricality often leaven the clichés. (Rosenstein)
Othello Phoenix II Theatre, 655 Geary; 453-2507. \$18 (Thurs, pay what you can). Thurs-Sat, 8pm. Through Aug 25. Guerrilla Shakespeare takes on the classic tragedy.
1600 Transylvania Avenue This week: Sat/4, 2pm, Pioneer East, Golden Gate Park (JFK East of Stowe Lake Dr, behind the De Young Museum).

Continued on page 76

"Moon shines...hilarious...brilliant."

Robert Hurwitz, Highest Rating, San Francisco Chronicle

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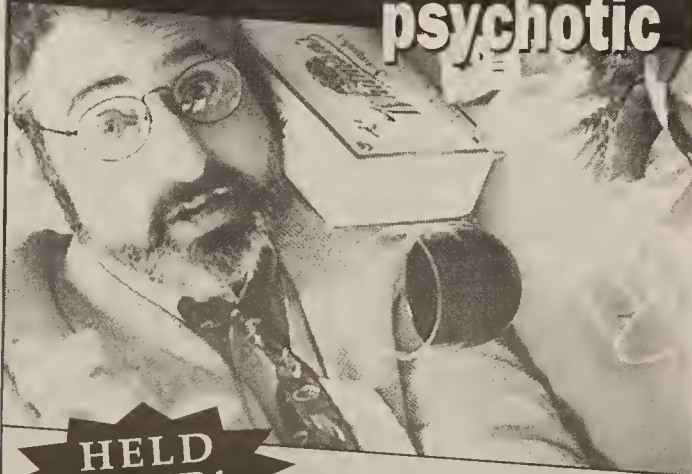
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Theater

From page 75

um); Sun/5, 2pm, Yerba Buena Gardens, Third St at Mission. Free. (415) 285-1717. For complete schedule go to www.sfmt.org. Through Sept 3. Ever since Dubya and Cheney Inc. merged with Supreme Court Ltd. and acquired the White House, it's been pretty plain who's really running the American show. Our country's bottom-line hegemony is again a fat, juicy target for the San Francisco Mime Troupe. It's not the first time the S.F. Mime Troupe has used Dracula as a metaphor for corporate blood-sucking; the piece does better on more original ground as Shammina Jones (Velina Brown) unveils her invention of stop.com, an energy-saving device that literally stops commercialism in its tracks. The script, by director Michael Gene Sullivan and Ellen Callas, is pretty thin stuff that relies more on bald sloganeering than theatrical resources. Brown, Ed Holmes, and Conrad Cimarra all do bright work, but even the songs by Bruce Barthol and Jason Sherbundy seem a bit bloodless and pale; it's as if the creatures of the night have actually won. (Rosenstein)

'Third Annual DykeDrama Festival 2001:

Short Plays by and about Lesbians' Luna Sea Theater, 2940 16th St, no. 216C; 863-2989. \$11-14. Part One: Thurs/2-Sat/4, 8pm. Part Two: Thurs/9-Sat/11, 8pm. Through Sat/11. Luna Sea hosts this festival. Part One: Like That and Dig a Little Deeper, by Dr. Shirlene Holmes; Out for Lunch, by Amy Kirk; and The Delivery, by Claudia L. Vierra Allen. Part Two: TomBoy, by Karen Lubisch; This Is My RoomMate, by Kim Compoc; and Witch-Hunt, by Trish Cole.

Bay Area

Comedy of Errors This week: Sat/4, 1pm, Leo Ryan Park, Hillsdale at Shell, Foster City; Sun/5, 1pm, Rengstorff House, 3070 N Shoreline, Mountain View; 8pm, The Barn, Marin Art and Garden Center, 30 Sir Francis Drake Blvd, Ross. Free. (415) 567-1758, www.womanwill.org. Through Aug 19. Woman's Will presents park performances of Shakespeare's comedy.

The Great Sebastians Live Oak Theater, 1301 Shattuck, Berk; (510) 528-5620. \$10. Fri-Sat and Thurs/9, 8pm. Through Sat/11. Actors Ensemble of Berkeley performs this comedy

about a communist general who falls for a mind-reading stage act.

Iphigenia in Aulis John Hinkel Park, Southampton and Arlington, Berk; (510) 655-0813. Free. Sat-Sun, 5pm (also Sun/12, 7am). Through Sun/12. The Shotgun Players tackle Euripides' play, a prolonged debate on parental and national responsibility, religious and political expediency, and what a June bride should wear to her sacrifice. Opening at the oh-so-Grecian amphitheater of Berkeley's John Hinkel Park, this summer touring production features director Patrick Dooley's deft cut-and-paste text of various gracious translations. Mary Eaton Fairfield is her usual exceptional self as both Menelaus and Clytemnestra, and with Jeff Elam, who doubles as Agamemnon and Achilles, she constitutes the spine of this production, moving from masked stylization to unmasked poetic naturalism with ease. The judiciously used mask convention, like Andrea Weber's geometric choral choreography and the Greek-inflected live music of the trio Goatsong, is a cunning adaptation of tradition, yet the production overall has a curiously reverential feel. Like Shotgun's last venture into Greek territory, *The Bacchae*, the whole enterprise feels bright, energetic, well thought out — but a little too careful and just a little dull. (Rosenstein)

Loot La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 655-0813. \$10-15. Thurs-Sat and Aug 20, 8pm; Sun, 7pm. Through Aug 25. Shotgun Players presents Joe Orton's farce, an enduring send-up of the morally superior corruption of the middle classes. A couple of good-natured bank robbers, Hal (Andy Alabran) and Dennis (Danny Wolohan), lie low with the loot at Hal's house, where his mother has recently passed away. Cash and corpse swap places in cupboard and coffin, while the regularly widowed Nurse Fay (Renee Penegor) does some gold digging of her own with Hal's father, the bewildered Mr. MacLeavy (Greg Lucey). Enter the huffing Inspector Truscott (Jonathan Gonzalez), who deflects objections to his extralegal manner by insisting that he is from the Water Board, and there's swapping aplenty as Hal and Dennis attempt amid mounting chaos to make post-heist posthaste. Written in the mid 1960s, Orton's play may not shock audiences as it once did, but it exudes a blithe wickedness that still hits its mark. Director Reid Davis manages his capable cast with perhaps too much restraint, however. Despite winning moments, the play's exuberance seems muted throughout. (Avila)

The Merry Wives of Windsor This week: Amador Community Park, Pleasanton; (415) 422-2222. Free. Fri/3-Sun/5, 7:30pm. For complete schedule go to www.sfshakes.org; through Sept 30. The San Francisco Shakespeare Festival's 10th season of free Shakespeare in the park showcases a saucy comedy of husbands and wives. First performed in 1604, the play brings back Shakespeare's popular wayward knight, John Falstaff (Robert Sicular), at the behest of Queen Elizabeth I, who reportedly wished to see him make love not war. Here Falstaff schemes to wrest riches from two of Windsor's leading citizens by pitching woo to their wives, Mistresses Page (Kay Kostopoulos) and Ford (Elizabeth Carter). Too clever for Sir John, the women quickly uncover his plan and succeed in having their own way with him. Meanwhile, young Fenton (Amir Talai) seeks the hand of Anne Page (Afi Ayanna Shepard-Staley) but will have to overcome her parents, who each have an ideal suitor in mind for their daughter. It's love Elizabethan style. An excellent cast — anchored by the theatrical girth of Shakespeare's best rascally knave, expertly wrought by Sicular — together with director Joan Mankin's lively staging make this fun (if longish) play sail along rather effortlessly. (Avila)

A Midsummer Night's Dream UC Santa Cruz, Smshemer-Stanley Festival Glen, Santa Cruz; (831) 459-2159. \$22-33. Thurs/2, 2pm and 7:30pm; Sat/4, 8pm; Sun/5, 2pm; Wed/8,

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7:30pm. (for complete schedule go to www.shakespearesantacruz.org). Through Sept 1. It's hard to say which memory stands out more: the lovely redwood grove surrounding Shakespeare Santa Cruz's Festival Glen or the irresistible scene-stealing energy Triney Sandoval brings to Oberon's errand boy Puck in this Tim Ocel-directed production. The play checks in on one wild night: lovers are star crossed, crisscrossed, and double crossed; a workingman makes an ass out of himself, literally; and a marauding posse of fairies — every appearance is heralded by squalling punk metal — plays games on the world and on one another. SSC's production is upbeat and, for the most part, tight as a drum, with delicacy sacrificed for energy; reverence, as you'd expect from SSC, is the order of the day. Husky-voiced Mhari Sandoval is a sensual, magnetic Titania, and the young cast for the most part rises to the occasion. Scenic designer Dipu Gupta pulls off some practical wizardry, transforming a formal estate drawing room into a forest with a falling redwood and a couple of collapsing walls. You've got to see it to believe it, and see it you must. (J.H. Tompkins)

Orphans *Speakeasy Theatre*, 2016 Seventh St., Berk; (510) 326-8493. \$15. Fri/3-Sat/4, 8pm; Sun/5, 7pm. Lyle Kessler's play follows the lives of two orphaned brothers whose world changes when they meet a mysterious stranger.

Romeo and Juliet *Calle del Mar, Highway 1, Sausalito*; (415) 868-1115. \$10-20. Fri-Sat, 7pm; Sun, 6pm. Through Aug 26. Shakespeare at Sausalito sets Shakespeare's classic in a jazz-filled urban neighborhood during the 1940s.

dance

'Arte y Compás' *Union Española*, 2850 Alemany; 584-6917. Sun, 3. \$6-15. The flamenco group performs with special guest dancer Omayra Amaya.

'Interspace' *ODC Theater*, 3153 17th St.; 863-9834. Fri-Sat, 8pm. \$13-15. Jin-Wen Yu Dance presents six new and recent works that incorporate tai ji, modern dance, Chinese opera dance, and video.

San Francisco Ballet *Stern Grove*, 19th Ave at Sloat; 252-6252. 2pm, free. Stern Grove Festival hosts this performance, which includes excerpts from *Swan Lake* and *Sleeping Beauty*, plus Balanchine's *Symphony in Three Movements*.

'San Francisco Butoh Festival' *Theater Artaud*, 450 Florida; 621-7797. Wed-Sat, 8pm; Sun, 2pm (lecture) and 7pm. \$18-25. See Critic's Choice.

Stephen Pelton Dance Theater *Jon Sims Center for the Performing Arts*, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (no one turned away for lack of funds.) Artist in residence Pelton performs his solo work in progress, *When October Goes...*

'What Lies Between' *Dance Mission Theater*, 3316 24th St.; 863-8297. Fri-Sat, 8pm. \$15. Choreographers Nadja Haas and Laura Marsh collaborate on three works.

Bay Area

'Multi-media Extravaganza' *Osher Marin JCC Theatre*, 200 North San Pedro, San Rafael; (415) 499-8891. Sat, 1 and 5pm. \$13-19. Marin Dance Theatre presents four world premieres; other highlights of the evening include a multimedia presentation by Xanadu Films, a new production company that makes dance films for children.

performance

'A Lie Has No Color' *Shotwell Studios*, 3252A 19th St.; 467-6782. Fri-Sun, 8pm. Through Sun/12. \$10. RubberMatchSeries#2 presents Rey Carolino's tragic play set on a Guatemalan coffee plantation.

'BATS Seventh Annual Summer Improv Festival' *Fort Mason Center, Marina at Laguna*; 474-8935. \$6-10 (per show). Thurs, 8pm: "Triple Play: Three Genres, Three Stories,

One Night Only." Fri, 8pm: "Iron Improvisor Semi-Finals with Sudden Death Theatre sports"; 10:30pm: "Dramacide" Sat, 7pm: "Iron Improvisor Finals with Gorilla Theatre"; 9:30pm: "Eat the Apple: All Women, All Clothed, All Improvised." Sun, 8pm: "Micetro" Mon, 8pm: Keith Johnstone's Improv Lecture Demo #1.

'Bon Voyage' *Make-out Room*, 3225 22nd St.; 647-2888. Mon, call for time. \$10. The Cantankerous Lollies and the Fisherman's Famous Burlesque Orchestra play one last burlesque-vaudeville show together.

'Cabaret Showcase' *Piaf's*, 1686 Market; 864-3700. Thurs, 8:30pm. \$5. This weekly showcase features local performers (including audience members) and new artists.

'Girls Just Wanna Have Fun!' *Aunt Charlie's Lounge*, 133 Turk; 441-2922. Sat, 10pm. Free. Kristy Cruise hosts a drag revue.

'Guys 'R Dolls' *Santa Rosa ferry boat, Pier 3, Embarcadero*; 551-9785. Fri-Sat, 8 and 10pm. Ongoing. \$39.95. Brian Keith hosts a female-impersonation revue featuring comedy, elegant costumes, and theatrical performance.

'Love and Laughter' *Plush Room*, 940 Sutter; 885-2800. Sat, 8pm; Sun, 3pm. Call for price. Cabaret performer Steve Ross presents his latest show.

'Peace — A Piece of Dream (Meditation and Harmony)' *Noh Space*, 2840 Mariposa; 621-7978. Mon-Tues, 8pm. \$10-15. Artist Minori Yata performs "four dimensional poetry" and spoken word in a performance that also includes butoh dancing, taiko drumming, and music.

'Prometheus's Revenge' *Justin Herman Plaza, Embarcadero at Market*; 282-7585. Thurs-Sun, 8pm. \$20-25 (tickets can be purchased at Sangha, 777 Florida Suite 307, S.F.) See 8 Days a Week, page 46.

'Science on Stage' *McBean Theater, Exploratorium*, 3601 Lyon; EXP-LORE. Wed, 7pm. \$10. This week's play in the four-part series is "Fzzn Grrl" by Mojie Crigler, a comedy about a girl who tries to build a nuclear reactor for her school science project.

'Time on Fire' *Magic Theatre, Fort Mason Center, Marina at Laguna*; 749-2ACT. Thurs-Sun, 7:30pm (also Sat-Sun, 2pm). \$7.50-15. The ACT Young Conservatory performs a new play by Timothy Mason.

'What If the Hokey Pokey is What It's All About?' *Piaf's*, 1686 Market; 864-3700. Sat, 8pm. \$10. Cabaret artist Mychelle Colleary performs Broadway standards and contemporary songs.

'WhiteSploitation!' *Venue 9*, 252 Ninth St.; 289-2000. Thurs-Sat, 8pm. \$7-10. The White Noise Radio Theater performs a "setless, proless, fully audio-enhanced" comedy.

Bay Area

'Cuatro Maestros' *Julia Morgan Center for the Arts*, 2640 College, Berk; (510) 845-8542. Sat, 8pm. \$14-18. Folk musicians from Mexico and Texas perform with the San Pablo-based youth group Los Ceniztles.

'Playwrights and Theatre' *Swans Marketplace Courtyard, between Ninth St and Clay, Oakl. Fri*, 5:30-7pm. Free. The Bay Area Author Series presents performances by Opera Picola, playwright Kevin Reilly, and the African American Shakespeare Company.

comedy

Brainwash Cafe 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 8:30pm: "SNAFU Comedy Improv," \$5.

Cobb's Comedy Club 2801 Leavenworth; 928-4445. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Joe Rogan (host of TV's *Fear Factor*) performs, call for price.

848 Community Space 848 Divisadero; 643-8118. Fri, 8pm: "Hyena Comedy Showcase" with eight comedians, \$6.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

The Mock Cafe 1074 Valencia; 826-5750, ext 2. Fri, 9pm: preshow, \$7; 10pm: sketch comedy, \$7. Sat, 9pm: "All-Female Comedy Showcase," \$7.

New Meat Campus Theatre 220 Jones; 731-2424. Thurs, 8pm: Jon Sugar plus male strip-pers, \$10.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petseys, free.

Piaf's 1686 Market; 864-3700. Mon, 8pm: "Q-Comedy Nite" gay comedy showcase, \$5.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy,

improv, and music, \$7.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free.

Bay Area


Extreme Pizza 2352 Shattuck, Berk; (510) 486-0770. Wed, 8:30pm: Comedy show featuring Tommy Devine, Gary Cannon, Steve Mason, Leslie Choler, and others, hosted by

Tony Sparks, call for price.

Kimball's East 6005 Shellmound, Emeryville; (510) 658-2555, ext 4. Wed, 7pm: "The Other Comedy" multicultural comedy showcase, free before 7pm (\$5 after).

Mingles 370 Embarcadero, Jack London Square, Oakl; (510) 466-5735. Fri, 7pm: "The Other Comedy" multicultural comedy showcase, free before 7pm (\$5 after).

Continued on page 78



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film calendar

first runs, rep films,
& movie clock

From page 77

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Tongue and Groove 2513 Van Ness; 928-0404. "Dew You," 9pm, \$5. See 8 Days a Week, page 46. Brainwash Café 1122 Folsom; 864-3842. "Spoken Word Salon" with host Diamond Dave Whitaker and featured reader Drew Dellinger, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry," hosted by Youth Speaks, followed by open mic, 7:30pm, \$2.

Thursday: Café 1428 1428 Alice, Oak; (510) 239-2239, ext 2899. "Poet Skool! The Afro-NeoPolyTan Poetry Series," with host Paradise Freejahlove, 7-10pm, free. Garden House Café 3117 Clement; 668-1640. Open mic, 8pm, free.

Friday: Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring Gail Mitchell

and Lisa Manning, followed by open reading hosted by Steven Kopel, 7pm, free. Rockin' Java 1821 Haight; 831-8842. Under 21 open mic, 6-9pm, free. Escape from New York Pizza 333 Bush; 421-0700. "Poetry and Pizza" with Andrena Zawinski and Ruth Daigou; proceeds benefit the Art Ship Foundation, 7:30pm, \$5.

Saturday: 1527 Virginia (front lawn), Berk; (510) 527-9905. Bay Area Poets Coalition hosts outdoor reading, 3-5pm, free. **Sunday:** Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," with featured reader and open mic, 8pm, free. Sheeben at Buzz 9 139 Eighth St; 255-8783. "Birth of Verse" poetry slam, 7pm, \$5. Cody's 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash" with Justin Chin and Gerry Gomez Pearlberg, 7:30pm, \$2. Café du Nord 2170 Market; 861-5016. "Boys Club: Queer Male Spoken Word" featuring Mario Balcita, Kevin Killian, and Kirk Read, 3pm, \$3.

Monday: Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Dale Jensen and featuring Andrena Zawinski, 7pm, free. Notes from Underground 2399 Van Ness;

775-7638. "Celebration of the Word," 7:30pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free.

Tuesday: Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free. Bird and Beckett 2788 Diamond; 586-3733. "Bardic Roundtable" reading and discussion, featuring poet Paula Parkas, 7:30pm, free. Coffee Mill 3363 Grand, Oak; (510) 465-3935. JC and Bert Glick read, followed by open mic, 7-9pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-

Lee. See Rep Clock and Movie Clock, page 86, for theater information.

Opening

◀ **Ghost World** See "Teen Spirits" and "Ghost Writer," page 35. (1:51) Kabuki.

◀ **Lumumba** See "Cry, Freedom," page 38. (1:55) Castro.

Original Sin Angelina Jolie plays a steamy femme fatale opposite Antonio Banderas in this delayed-from-February release. (1:55) Century Plaza, Emery Bay, Jack London, UA Berkeley.

The Princess Diaries In this latest entry into the seemingly bottomless "makeover movie" genre, Julie Andrews transforms a reluctant princess from high school loser to royal beauty. (1:51) Cohna, Emery Bay, Galaxy, Orinda, UA Berkeley.

◀ **Rush Hour 2** See Tiger on Beat. (2:00) Century Plaza, Cinema 21, Emery Bay, Grand Lake, Jack London, Shattuck.

Things You Can Tell Just by Looking at Her Cameron Diaz, Calista Flockhart, and Glenn

Close star in this ensemble film that weaves together several stories about wildly different women. (1:50) Roxie. **Thomas in Love** See "Peeping Thomas," page 38. (1:45) Embarcadero, Shattuck.

Ongoing

A.I. (2:26) Califorma, Metreon, 1000 Van Ness. **America's Sweethearts** (1:46) Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, Shattuck, Vogue.

◀ **The Anniversary Party** (1:55) Albany, Embarcadero, Piedmont.

Atlantis: The Lost Empire (1:28) 1000 Van Ness, Shattuck.

Bridget Jones's Diary (1:35) Oaks.

Brother (1:53) Embarcadero, Shattuck.

◀ **Bully** (1:56) Lumiere.

◀ **Cats and Dogs** (1:23) Century Plaza, Kabuki, Metreon, Oaks, 1000 Van Ness.

◀ **The Closet** (1:25) Albany, Clay, Piedmont.

Continued on page 80

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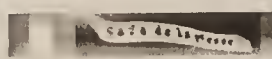
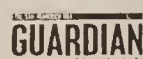
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film calendar

Ongoing

From page 78

Dr. Dolittle 2 (1:28) Century Plaza.
Everybody's Famous! (1:40) Four Star.
The Fast and the Furious (1:47) Metreon, 1000 Van Ness.
Final Fantasy: The Spirits Within (1:41) Kabuki, Metreon, 1000 Van Ness.
Hedwig and the Angry Inch (1:45) Act 1 and II, Embarcadero, Piedmont.
Himalaya (1:44) Four Star, Rafael.
Jin-Roh: The Wolf Brigade (1:42) Opera Plaza.
Jurassic Park 3 (1:32) Alexandria, Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Presidio, UA Berkeley.
Kiss of the Dragon (1:38) Century Plaza, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley.
Kiss of the Spider Woman (1:55) Castro, Rafael.
Legally Blonde (1:36) Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Stonestown, UA Berkeley.
Love on a Diet (1:35) Four Star.
Made (1:45) Bridge, California.
Memento (1:56) Lumiere, Rafael, Shattuck.
Monty Python and the Holy Grail (1:30) Opera Plaza, Shattuck.

Continued on page 82

CHALLA MEYER, SAN FRANCISCO CHRONICLE

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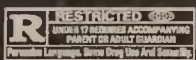
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film calendar first runs, rep films, & movie clock

Ongoing

From page 80

Moulin Rouge (2:06) 1000 Van Ness.

Pearl Harbor (3:03) Galaxy.

Planet of the Apes If ever a single film offered irrefutable proof of the systematic de-evolution of life forms native to Hollywood, this it. Once a magnificent upright creature of "social fantasy" dedicated to articulating the American nightmare with talking monkeys and nuke-worshipping mutants, Planet is now just another dumb-ass summer action movie. A lazy script tosses cause and effect out the window, with tacky Ape series-in-jokes substituting for real satire and imagination (lines like "Get your stinking paws off me, you damned dirty human!" are hardly worthy of even Cracked magazine). All that's left are Mark Wahlberg's trite heroics (which reek of hasty reshoots), capture and escape mechanics, and sci-fi puzzles that even Dr. Who would roll his eyes at. His hands probably tied behind his back, supposed former "visionary" director Tim Burton holds back on his usual suburban Gothick, which may have been the one thing that could have saved the film. All good things — production design, Rick Baker's makeup, and a fantastic scene-stealing real chimp named Pericles — are for naught. Forget the pitiful excuse for a climactic "twist" offered here. Burton's Planet of the Apes is its own blasted and broken monument to itself. You know the drill: "Damn them all to hell!" (2:00) Alexandria,

Colma, Coronet, Emery Bay, Grand Lake, Jack Landon, Metreon, 1000 Van Ness, Orinda, Stonestown, UA Berkeley. (Macias)

The Road Home (1:29) Four Star.

Scary Movie 2 (1:35) Century Plaza, Metreon, 1000 Van Ness.

The Score (2:03) Century Plaza, Emery Bay, Galaxy, Jack Landon, Kabuki, Metreon, Shattuck.

Scout's Honor Petaluma's selfless young Steven Cozza gives earnest activism a good name in this nonfiction film about his fight to get gays back into the Boy Scouts. A sweetheart of the Sundance Film Festival, the documentary finds itself walking the familiar political fault line between kooky "family values" folk and gay people knocking on the doors of society's more traditional institutions. Even those in the "why bother?" camp may be won over by then-13-year-old nongay Cozza's charm as he does his Boy Scout best "to help other people at all times," whether it means facing down his friends at school or speaking out in front of hundreds of strangers. (:57) Rafael. (Gerhard)

Sexy Beast (1:31) Act 1 and II, Embarcadero.

Shrek (1:27) Balboa, Century Plaza, Kabuki, Metreon, 1000 Van Ness.

Songcatcher (1:45) Shattuck.

Startup.com (1:43) Balboa.

Under the Sand (1:35) Four Star.

Vertical Ray of the Sun (1:52) Opera Plaza, Shattuck.

With a Friend like Harry (1:57) Balboa, California, Opera Plaza. ♦

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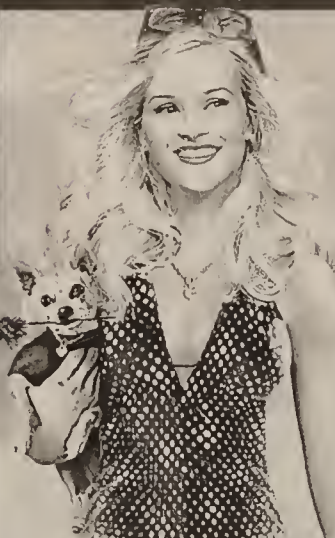
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Hong Kong phooey

By Patrick Macias

With shoddy chopsoy cinematography (and with whole scenes replayed from Jackie Chan's 1985 salute to Asian massage parlors, *The Protector*), *Rush Hour 2* already looks and feels amazingly dated. Although soaked in buddy-cop formula, Jackie Chan and Chris Tucker are less *Lethal Weapon* and more Sam Hui and Karl Maka and an old *Aces Go Places* flick. Returning director Brett Ratner seems convinced that Hong Kong is as far away, mysterious, and "exotic" as it was last century, while Lalo Schiffrin's regurgitation of his *Enter the Dragon* score backs Ratner up 100 percent. Surrounded by his old H.K. haunts, Chan seems much more relaxed than we've seen him in ages, while Tucker fishes for gags dressed like a coolie and carrying a chicken. Things get a tad more generic when the pair flies back to America to hunt down colorless bad guy John Lone, but the stage is set for the martial arts showdown of the year: Hidden Dragon Ziyi Zhang versus the Michael Jackson-worshipping Chris Tucker. The periodic bad taste of supporting bimbos and race-baiting that comes with the territory is tempered somewhat by Don Cheadle's Cantonese-speaking "Chinese soul food" cook, who clearly deserves his own franchise (be it a film series or a restaurant chain).

How the current model of Hong Kong action comedy — specifically *Cop Shop Babes*, at the Four Star — will affect global cinematic trends remains to be seen. As it stands, the film is another cross-eyed, tongue-hanging-out-of-its-head exercise in stupid from *Mr. Viagra* director Aman Chang. And with an arsenal of kung fu clowns and mimes on hand, along with plenty of subtitle howlers like "her buttocks cast men away," dammed if it won't make you crack a giggle here and there. Two pig-ugly cops named Beer and Satay ("like marinated meat," the latter helpfully points out) team up with seven heat-packing ingenue starlets (lead by Carina Lau, who should know better by now) to solve a "phone booth explosion case." Real-life sleaze-encrusted film producer Wong Jing (*Naked Killer*) lends a helping hand as an orally fixated nutcase modeled after Hannibal Lecter. The line between *Rush Hour 2* and *Cop Shop Babes* (and Hollywood and H.K.) gets slimmer when both wrap with blooper reels, but only *Babes* features dialogue exchanges like this:

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Elvis Mitchell, THE NEW YORK TIMES

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LOEWS THEATRES METREON San Francisco/369-6200	AMC 1000 VAN NESS San Francisco 922-4AMC	CENTURY THEATRES CENTURY PLAZA 10 So. San Francisco/742-9200	CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES NO PASSES ACCEPTED
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ALSO STARTS FRIDAY, AUGUST 3RD AT THESE SELECT BAY AREA THEATRES

EAST BAY Antioch - Regal Cinemas Deer Valley Berkley - United Artists Movies Danville - Blackhawk Movies 7 Dublin - Regal Hacienda Crossing 20 Emeryville - United Artists Emery Bay Hayward - Mann Festival Livermore - Vine Milpitas - Century 20 Great Mall Mountain View - Century Cinema 16 San Jose - Century 10 Berryessa San Jose - Century 22 San Jose - Century Capitol 16 San Jose - AMC Mercado 20	SAN JOSE San Ramon - Signature Crow Canyon Union City - Century 25 Walnut Creek - Signature Festival Concord - Century Solano 11 PENINSULA Burlingame - Century Hyatt Pacific - Seavue Redwood City - Century Park 12 SAN JOSE Gilroy - Platinum Hollister - Premiere Milpitas - Century 20 Great Mall Morgan Hill - Cinema 6 Mountain View - Century Cinema 16 San Jose - Century 10 Berryessa San Jose - Century 22 San Jose - Century Capitol 16 Santa Clara - AMC Mercado 20	SAN JOSE San Jose - Century Capitol 16 Santa Clara - AMC Mercado 20 MARIN Corte Madera - Pacific's Cinema Fairfax - Cinema West Fairfax Novato - Pacific's Rowland Plaza San Rafael - Pacific's Regency NORTH COUNTIES Cloverdale - Cinema West Clover 4 Fairfield - Edwards Fairfield Stadium 16 Healdsburg - Raven Lakewood - Lakeport Cinema Napa - Century Cinedome Rohnert Park - Pacific's Rohnert Park 16 Santa Rosa - Airport Cinema Santa Rosa - Romy Stadium 14 Sebastopol - Cinema West Sebastopol Sonoma - Sonoma Cinema 6 Vacaville - Brenden 16 Vallejo - Century 14
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Please note: Passes received through this promotion do not guarantee you a seat in the theatre. Seating is on a first come first serve basis. Except for members of the reviewing press. Theatre is overbooked to ensure a full house. No admittance once the screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes all risks related to use of ticket, and accepts any restrictions required by the ticket provider. Miramax Films, SF Bay Guardian, Green Apple Books and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with the use of the prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible, if for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors, their employees & family members and their agencies are not eligible. NO PHONE CALLS!

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while supplies last.

film rep clock calendar repertory theater schedules

Schedules are for Wed/1 through Tues/7 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. One Deadly Summer (Becker, 1983) Tues, 7.

BRIDGE 3010 Geary; 751-3213. \$7. "Midnight Mass": Carrie (De Palma, 1976) Sat, midnight. Special "prom night"-themed screening.

CASTRO 429 Castro; 621-6120. \$4.50-7. Kiss of the Spider Woman (Babenco, 1985) Wed-Thurs, 7, 9:30 (also Wed, 1:30, 4:15). Lumumba (Peck, 2000) Fri/3-Thurs/9, 7, 9:30 (also Sat-Sun, Wed, 2, 4:30).

DELANEY STREET SCREENING ROOM 600 Embarcadero; 442-6602. Free. "A Century in the City: A Film Retrospective of Legal Issues That Shaped San Francisco": Jack London (Santell, 1943) Thurs, 6:30. With lecture titled "The Post-Pearl Harbor Forties: Law and the Ratification of Racism," by Jeff Adachi and civil rights activist Fred Korematsu.

EL RID 3158 Mission; 282-3325. \$7. "The Early Works of Alan Berliner": Family Album (1986) with "City Edition" (1980) Tues, 8:30. Outdoor screening; 21 and over.

'FILM NIGHT IN THE PARK' San Geronimo Cultural Center, 6350 Sir Frances Drake, San Geronimo; (415) 453-4333. \$2-4. The Wizard of Oz (Fleming, 1939) Fri, 8:30. Old Mill Park, 300th block of Throckmorton, Mill Valley. Goldfinger (Hamilton, 1964) Sat, 8:30. Outdoor screening; bring a blanket or chair to sit on.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-7. • The Misfits (Huston, 1960) Wed, 7:30 and Beau travail (Denis, 1999) Wed, 9:50. • Le doulos (Melville, 1962) Thurs/2-Wed/8, 7:30 and Patti Rocks (Morris, 1987) Thurs/2-Wed/8, 9:35.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Born to Be Bad": Two Thousand Maniacs (Lewis, 1964) Wed, 7:30; Manos, the Hands of Fate (Warren, 1966) Wed, 9:15. "Amos Gital": Kadosh (1999) Thurs, 7:30. "Kon Ichikawa": A Full-

Up Train (1957) Fri, 7; The Men of Tohoku (1957) Fri, 9; The Woman Who Touched Legs (1952) Sun, 5:30. "Lang in the U.S.A.": Human Desire (1954) Sat, 7. "Family Classics": The Yearling (Brown, 1946) Sun, 3. "Len Lye: Free Radical": "Figures of Motion" (1929-1979) Tues, 7:30.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. Cape Fear (Thompson, 1962) Fri, 8.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Himalaya (Valli, 2001) call for times. Memento (Nolan, 2000) call for times. Kiss of the Spider Woman (Babenco, 1985) Wed-Thurs, call for times. The White Dawn (Kaufman, 1974) Thurs, 7. Filmmaker in person. Scout's Honor (Shepard, 2001) Fri/3, 7 and 9; Sat, 2:15; Tues-Wed, 7. Fri/3, filmmaker in person with special guests, including film subject Dave Rice. "Family Classics": Road to Rio (McLeod, 1947) Sat-Sun, 2.

RED VIC 1727 Haight; 668-3994. \$3-6.50. The End of the Road: The Final Tour (Meeske, 2000) Wed-Sun, 7:15, 9:25 (also Wed, Sat-Sun, 2; Sat-Sun, 4:15). On Hostile Ground (Mermin and Raskin, 2000) Mon-Tues, 7:15, 9:15. See 8 Days a Week, page 46.

REDWOODS PRESBYTERIAN CHURCH 110 Magnolia, Larkspur; (415) 924-3227. \$5-10. Store Wars: When Wal-Mart Comes to Town (Peled, 2001) Thurs, 7:30.

ROXIE 3117 16th St; 863-1087. \$3-7. Good Kurds, Bad Kurds (McKiernan, 2000) Wed-Thurs, 6, 8, 10 (also Wed, 2, 4). Things You Can Tell Just by Looking at Her (Garcia, 2000) Fri/3-Thurs/16, 7 and 9:15 (also Sun and Wed, 2 and 4:30).

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "A Taste of Opera": Samson et Dalila Thurs, noon. Large-screen video showing of a San Francisco Opera performance.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. Marlene (Schell, 1983) Wed, 7:30. "Hip-Hop Docs," different films each day about hip-hop culture, history, and music Tues-Sun, noon, 2:05, 4:15. Through Sun/12. ♦

film movie clock calendar first-run theaters

Show times run Wed/1-Tues/7 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. Wheelchair accessible. ♦ Listening device. P Free, reduced rate, or validated parking. See Rep Clock for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♦ P Geary/18th Ave. 752-5100. Call for times. Cats and Dogs, Jurassic Park 3, Planet of the Apes.

BALBOA 38th Ave/Balboa. 221-8184. • Moulin Rouge Wed-Thurs, 3, 7:20 and Startup.com Wed-Thurs, 1, 5:20, 9:35. • With a Friend like Harry Wed-Thurs, 12:35, 4:45, 8:55; Fri-Tues, 3, 7:15 and Lost and Delirious Wed-Thurs, 2:50, 7; Fri-Tues, 1, 5:15, 9:25. • Shrek Fri-Tues, 12:40, 4:15, 7:45 and Monty Python and the Holy Grail Fri-Tues, 2:30, 6, 9:30.

BRIDGE Geary/Blake. 352-0810. Carrie Sat, midnight. Made 2:30, 4:45, 7:15, 9:45 (Wed-Sun, 12:15).

CENTURY PLAZA ♦ P South San Francisco, Noor off El Camino. (650) 742-9200. America's Sweethearts 12:20, 2:45, 5:15, 7:35, 10:15. Cats and Dogs 11:50A, 1:50, 3:50, 5:55, 8:05, 10:05. Dr. Dolittle 2 11:30A, 1:45, 3:55, 6:15, 8:30, 10:35. Final Fantasy: The Spirits Within Wed-Thurs, 12:05, 2:35, 5, 7:25, 9:50. Jurassic Park III noon, 2:20, 4:40, 7, 9:25. Kiss of the Dragon 12:10, 2:30, 5:05, 7:20, 9:40. Lara Croft: Tomb Raider Wed-Thurs, 11:55A, 2:15, 4:35, 7:15, 9:35. Original Sin (starts Fri) call for times. Rush Hour 2 (starts Fri) 12:30, 2:50, 5:20, 7:30, 9:45. Scary Movie 2 11:35A, 1:35, 3:40, 5:45, 7:50, 10. The Score 11:40A, 2:25, 5:10, 7:55, 10:30. Shrek 12:30, 2:40, 4:50, 7:10, 9:20.

CINEMA 21 ♦ Chestnut/Steiner. 921-6720. Moulin Rouge Wed-Thurs, 1:30, 4:15, 7, 9:50. Rush Hour 2 (starts Fri) 12:50, 3:10, 5:30, 7:50, 10:15.

CLAY ♦ Fillmore/Clay. 352-0810. The Closet 4:45, 7, 9:15 (also Fri-Sun, 12:30, 2:40).

COLMA (METRO CENTER) ♦ P 280 Metro Center, Colma. (650) 994-2503. Call for times. A.I., Baby Boy, The Fast and the Furious, Legally Blonde, Planet of the Apes, The Princess Diaries (starts Fri).

CORDNET ♦ P Geary/Arguello. 752-4400. Call for times. Planet of the Apes.

EMBARCADERO CENTER CINEMA ♦ P 1 Embarcadero Center, Promenade level. 352-0810. The Anniversary Party 1:30, 4:30, 7:10, 9:50. Brother noon, 2:30, 5, 7:30, 10. Hedwig and the Angry Inch Wed-Thurs, 12:20, 1, 2:40, 3:15, 4:50, 6, 7:20, 8:30, 10:10 (Tues, no 6 and 8:30 shows). Sexy Beast 12:10, 2:15, 4:40, 7, 9:40.

EMPIRE ♦ P West Portal/Vicente. 661-2539. America's Sweethearts Wed-Thurs, 11:45A, 2:30, 5:15, 7:50, 10:15; Fri-Tues, 11:45A, 2:30, 5:15, 7:50, 10:15. Jurassic Park III 11:30A, 2:15, 4:45, 7:15, 9:45. The Score 11:15A, 2, 5, 7:45, 10:20.

FOUR STAR Clement/23rd Ave. 666-3488. A Chinese Ghost Story Wed-Thurs, 1:55, 5:55, 9:45.

Everybody's Famous! Fri-Tues, 7:50, 9:45. Himalaya Wed-Thurs, 6:05; Fri-Tues, 1:55, 6. Love on a Diet 9:50. The Road Home Fri-Tues, 2:10, 6:05. Shadow Magic Fri-Tues, noon, 3:55, 7:50. Shaolin Temple Wed-Thurs, noon, 3:55, 7:50. Songcatcher Wed-Thurs, noon, 3:55, 7:50. Under the Sand Wed-Thurs, 2:05, 8:05; Fri-Tues, noon, 4, 8:05.

GALAXY ♦ Sutter/Van Ness. 474-8700. Call for times. Bridget Jones's Diary, Kiss of the Dragon, Lara Croft: Tomb Raider, Pearl Harbor, The Princess Diaries (starts Fri), The Score.

KABUKI B ♦ P Post/Fillmore. 931-9800. Call for times. America's Sweethearts, Cats and Dogs, Final Fantasy: The Spirits Within, Ghost World, Jurassic Park 3, Kiss of the Dragon, Legally Blonde, The Score, Shrek.

LUMIERE ♦ P California/Polk. 352-0810. Bully 5 (Fri-Tues, 5:05 show replaces 5 show), 7:20, 9:45 (also Fri-Sun, 12:15, 2:40). Jin-Roh Wed-Thurs, 5:10, 7:30, 9:55. Memento 4:55, 7:25 (Fri-Tues, 7:30 show replaces 7:25 show), 9:50 (also Fri-Sun, noon, 2:30). Thomas in Love Fri-Tues, 5, 7:25, 9:40 (also Fri-Sun, 12:30, 2:45).

METREDN ♦ Fourth St/Mission. 369-6200. Call for times. A.I., America's Sweethearts, Cats and Dogs, Cirque du Soleil (Imax), Dolphins (Imax), Extreme (Imax), The Fast and the Furious, Final Fantasy: The Spirits Within, Jurassic Park 3, Kiss of the Dragon, Legally Blonde, Planet of the Apes, Scary Movie 2, The Score, Shrek.

METRO Union/Webster. 931-1685. Call for times. The Score.

1000 VAN NESS ♦ P 1000 Van Ness. 931-9800. Call for times. A.I., America's Sweethearts, Atlantis, Cats and Dogs, The Fast and the Furious, Final Fantasy: The Spirits Within, Jurassic Park 3, Legally Blonde, Moulin Rouge, Planet of the Apes, Scary Movie 2, Shrek.

OPERA PLAZA ♦ P Van Ness/Golden Gate. 352-0810. Everybody's Famous! Wed-Thurs, 4:20, 9:40. Jin-Roh Fri-Tues, 1:20, 4:20, 7:20, 9:40. Monty Python and the Holy Grail 1:30, 4:30, 7:30, 9:50. Startup.com Wed-Thurs, 1:20, 7:20. Vertical Ray of the Sun 1:40, 4:10, 7:10, 9:35. With a Friend like Harry 1, 4, 7, 9:30.

PRESIDIO ♦ Chestnut/Scott. 922-1318. Jurassic Park 3 Wed-Thurs, 12:30, 2:45, 5, 7:15, 9:30; Fri-Tues, noon, 2:20, 4:40, 7, 9:20.

STDNSTOWN ♦ P 19th Ave/Winston. 221-8182. Call for times. Legally Blonde, Planet of the Apes.

VDGUE ♦ Sacramento/Presidio. 221-8183. Call for times. America's Sweethearts.

Oakland

GRAND LAKE ♦ P 3200 Grand, Oakl. 452-3556. A.I. Wed-Thurs, 9:20. America's Sweethearts 1, 4, 6:45, 9:15 (Fri-Tues, 4:15 show replaces 4 show). Jurassic Park III 11:45A, 2:15, 4:45, 7:15, 9:30. Planet of the Apes 12:30, 3:45, 7, 9:45. Rush Hour 2 (starts Fri) noon, 2, 4, 6, 8, 10. Shrek Wed-Thurs, 11:40A, 1:30, 3:30, 5:30, 7:30.

JACK LONDDN CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. America's Sweethearts 11:40A, 2:20, 5, 7:35 (Fri-Tues, 5:05 and 7:40 shows replace 5 and 7:35 shows), 10:15. Baby Boy Wed-Thurs, 10:45. Cats and Dogs Wed-Thurs, 11:05A, 1:20, 3:35, 5:50, 8. Jurassic Park III Wed-Thurs, 11:10A, 1:45, 4:30, 7:15, 9:35; Fri-Tues, 12:15, 2:40, 5:10, 7:50, 10:10. Kiss of the Dragon Wed-Thurs, 11:30A, 2:15, 5:05, 7:40, 10. Legally Blonde Wed-Thurs, 11:20A, 2, 4:35, 7:10, 9:45; Fri-Tues, 11:45A, 2:10, 4:35, 7:10, 9:45. Original Sin (starts Fri) 11:30A, 2:15, 5:15, 8, 10:45. Planet of the Apes 10:45A, 11:15A, 1:30, 2, 4:15, 4:45, 7, 7:30, 9:50, 10:20 (also Fri-Sat, midnight). Rush Hour 2 (starts Fri) 10:50, noon, 1:10, 2:30, 3:30, 5, 5:50, 7:15, 8:10, 9:40, 10:30 (also Fri-Sat, midnight). Scary Movie 2 Wed-Thurs, 11A, 1:10, 3:20, 5:30, 7:50, 10:05. The Score Wed-Thurs, 11A, 1:50, 4:50, 7:45, 10:40.

PARKWAY 1834 Park, Oakl. 814-2400. The Fast and the Furious Fri-Tues, 9:45. Thrillville Revue: Hillbillys in a Haunted House Thurs, 9:15. Memento Wed-Thurs, 6:30, (also Wed, 9:15); Sat-Sun, 6, 9; Fri-Tues, 7. Moulin Rouge Wed-Thurs, 7; Fri, Tues, 6:30; Sat-Sun, 6; Mon, 9:15. The Party Crashers Wed-Thurs, 9:45. Rocky Horror Picture Show Sat, midnight. Shrek Fri, Tues, 9:15; Sat-Sun, 9; Mon, 6:30. Sid and Nancy Sat, 3:30pm.

PIEDMONT ♦ Piedmont/41st St, Oakl. 843-3456. The Anniversary Party 4:20, 7, 9:30 (also Fri-Sun, 1:30). The Closet Fri-Tues, 5:10, 7:10, 9:10 (also Fri-Sun, 1:10, 3:10). Hedwig and the Angry Inch Fri-Tues, 5:15, 7:30, 9:40 (also Fri-Sun, 12:50, 3). Sexy Beast Wed-Thurs, 5:15, 7:30, 9:40.

Berkeley area

ACT I AND II ♦ P Center/Shattuck, Berk. 843-3456. Hedwig and the Angry Inch 7:15, 9:45 (also Sat-Sun, 1:45, 4:15). The Closet 6:30, 8:50 (also Sat-Sun, 1:30, 4:15).

ALBANY ♦ 1115 Solano, Albany. 843-3456. The Anniversary Party 6:45, 9 (also Sat-Sun, 1:45, 4:15). The Closet 6:30, 8:50 (also Sat-Sun, 1:30, 4:15).

CALIFORNIA ♦ P Kirtledge/Shattuck, Berk. 843-3456. A.I. 5, 8:15 (also Fri-Sun, 1:45). Made 3:20, 5:25, 7:40, 10 (Fri-Tues, 7:30 and 9:40 shows replace 7:40 and 10 shows; also Fri-Sun, 1:15). With a Friend like Harry 4:15, 7, 9:40 (Fri-Tues, 9:30 show replaces 9:40 show; also Fri-Sun, 1:30).

ELMWOOD 2966 College, Berk. 649-0530. Amores perros Wed-Thurs, 4:05, 9; Fri-Tues, 4:15. Big Eden Wed-Thurs, 4:30, 7:05; Fri-Tues, 2:35, 7:05. Bully Wed-Thurs, 4:45, 9:25. Himalaya Wed-Thurs, 2:10, 7; Fri-Tues, 4:50, 8:50. Jin-Roh Fri-Tues, 2:10, 7:20, 9:25. Startup.com Wed-Thurs, 2:20, 9:30; Fri-Tues, 4:55, 9:30. Under the Sand Wed-Thurs, 2:45, 7:20; Fri-Tues, 2:55, 7.

EMERY BAY ♦ P 6330 Christie, Emeryville. 420-0107. Call for times. A.I., America's Sweethearts, Cats and Dogs, Dr. Dolittle 2, Jurassic Park 3, Kiss of the Dragon, Legally Blonde, Original Sin (starts Fri), Planet of the Apes, The Princess Diaries, Rush Hour 2 (starts Fri), Scary Movie 2, The Score.

DAKS ♦ 1875 Solano, Berk. 526-1836. Bridget Jones's Diary Wed-Thurs, 1:15, 3:15, 7:15; Fri-Tues, 7:30, 9:20. Cats and Dogs Wed-Thurs, 1, 3, 5, 7; Fri-Tues, 12:15, 2:10, 4, 6. Final Fantasy: The Spirits Within Fri-Tues, noon, 2. Lost and Delirious Wed-Thurs, 9. Moulin Rouge Fri-Tues, 4:15, 7, 9:35. Scary Movie 2 Wed-Thurs, 5:15, 9:15.

DRINDA ♦ 4 Orinda Theater Square, Orinda. 254-9060. A.I. Wed-Thurs, 7:45. America's Sweethearts Wed-Thurs, noon, 2:20, 4:40, 7:15, 9:30. Moulin Rouge Wed-Thurs, 6:45, 9:15. Planet of the Apes 12:30, 3:45, 7, 9:45. The Princess Diaries (starts Fri) 1, 3:30, 6:30, 9. Shrek Wed-Thurs, 1, 3, 5.

SHATTUCK CINEMAS ♦ 2230 Shattuck, Berk. 843-3456. America's Sweethearts Wed-Thurs, 1, 2, 3:20, 4:20, 5:40, 6:55, 8, 9:20; Fri-Tues, 1:10, 2, 3:30, 4:20, 5:50, 6:55, 8:10, 9:20. Atlantis 1:20, 3:45 (also Wed-Thurs, 6, 8:15). Brother 1:50, 4:35, 7:25, 9:50 (Fri-Tues, 7:20 and 9:55 shows replace 7:25 and 9:50 shows). Jin-Roh Wed-Thurs, 2:20, 4:45, 7:15, 9:40. Memento 2:10, 4:45, 7:10, 9:40 (Fri-Tues, 9:45 show replaces 9:40 show). Monty Python and the Holy Grail Wed-Thurs, 2:05, 4:30, 6:40, 9; Fri-Tues, 6, 8:15. Rush Hour 2 (starts Fri) 1:05, 3:10, 5:20, 7:25, 9:35. The Score 1:30, 4:10, 7, 9:45 (Fri-Tues, 9:50 show replaces 9:45 show). Songcatcher 2:15, 4:50, 7:15, 9:35 (Fri-Tues, 9:40 show replaces 9:35 show). Thomas in Love Fri-Tues, 1, 3:15, 5:30, 7:15, 9:40. Vertical Ray of the Sun 1:40, 4:15, 6:50, 9:15.

UA BERKELEY ♦ 2274 Shattuck, Berk. 843-1487. Call for times. Final Fantasy: The Spirits Within, Jurassic Park 3, Kiss of the Dragon, Legally Blonde, Moulin Rouge, Original Sin (starts Fri), Planet of the Apes, The Princess Diaries (starts Fri), Shrek. ♦

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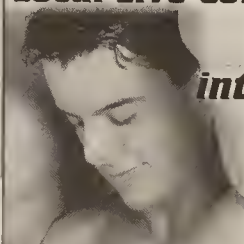
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PLEASE RESCUE CUTE ASIAN!
College-educated, educated, well-dressed, open-minded, honest, sweet, down-to-earth SAF, 39, seeks SM, 30-45, for a happy ending. ☎ 3417

IMPRESSIVE BEAUTY
Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic 5'F, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. ☎ 8317

BOYFRIEND
Are there any kind, honest SWM 35-43, H/W proportionate, N/Drugs who are seeking a LTR? Sweet, quiet, caring SF enjoys one on one conversation and pizza. Loves movies. No children. ☎ 3402

EMPHASIS-PASSION
Pretty, petite, educated, athletic, slender 5'F, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. ☎ 8321

SINGLE WHITE FEMALE
Independent SWFF, 5'5", 120lbs, red/green, enjoys travel, movies, biking. Seeking SWM, 35-45, with similar interests, for possible relationship. ☎ 3409

SOUND FAMILIAR?
Independent, direct, compassionate, physically/emotionally appealing SF, 28, great kisser, better communicator, enjoys reading, dancing, live music, camping. Seeking communicative, unpretentious, witty SM, 6'+, N/S. ☎ 3389

ASIAN MERMAID SEEKS AQUAMAN
Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. ☎ 1003

SPIRITUAL
Wise, vegetarian SWF, 31, seeks same in SM, 26-36, for friendship. ☎ 3354

EBONY SEES IVORY
Very attractive, passionate, affectionate 8PF, home owner, seeks progressive, sophisticated, classy WM, 42-54, 5'10"+, for romance, monogamy and more. ☎ 1701

SEXY TRIPLE DS...WANNA TASTE?
8F, 5'2", 145lbs, 44000, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? ☎ 9665

NAPPILY IMPERFECT
Fun, responsible, spiritual, creative, easygoing, neurotic, intelligent, attractive, plus-sized SWF, 38, seeks fun-loving geek. ☎ 3319

LOOKING FOR SOMEONE SPECIAL...
Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... ☎ 8145

DALE EVANS SEEKS ROY ROGERS

Cute SJF, 50, low maintenance, no baggage, enjoys flea markets, board games, cards, movies, dining out, weekend happenings in the city, parks. Seeking honest SWM, 50-65, N/S, N/O, nature/pet lover. ☎ 5475

JEWISH CNER TYPE
50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. ☎ 5487

BEAUTIFUL INSIDE AND OUT
5'F, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. ☎ 1391

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BERET-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, blues, classic film, theater, fine art, cooking, travel, and anything French. ☎ 1428

FUNNY GUY?
8ig, beautiful, active, attractive SWF, 31, seeks active, fun, reasonably good-looking guy for relationship. Please be open-minded. ☎ 3276

NEVER MARRIED
SF, 39, black hair, loves reading good book, watching good movies. Seeking nice, wonderful, trustworthy male with sense of humor. ☎ 3278

NURTURED BY THE 60S
Petite, snuggly, passionate mid-life female, peace-nick, loves music, (guitar, writing), yoga, biking, laughter. Seeking kind, communicative, sensual, spiritual man, N/S, for slow dance toward LTR. ☎ 3266

LIVE MUSIC, BOOKS, & BEACH
Those are just some of my favorite things. SF, 26, California native, seeks fun, down-to-earth SM, 25-30ish, to share good times, good discussions, good food. Believe in something. ☎ 3256

SEXY, SINGLE MOCNA
8F, 20, 5'3", 44F-28-37, enjoys candlelit romantic evenings, followed with strawberries and whipped cream. Seeking 8/WPM, 28-40, for possible LTR. ☎ 1660

I THINK MEN ARE TERRIFIC...
and special. Warm, loyal, loving, attractive, smart, secure, feminine, fun woman. Enjoys all of life's activities and pleasures—actually whatever makes us mutually happy! 59+, please. ☎ 3211

WOLFEN BEHAVIOR

Brown eyed redhead, foreign-born with German and Asian features, likes swanky lounge music, wears colors to Goth clubs. Seeking shy man, unique dresser a plus. ☎ 3215

NUMEROUS INTELLECTUAL
Vivacious creative writer/author, with beautiful eyes and high ideals, seeks LTR with man, 45-54. My interests include art, film, progressive politics, literature and law. I'm also a health care activist. ☎ 8269

PISCES SEEKS CANCER
8F, 40, wants to meet him, fit SM, 30-40, who loves jazz. Serious inquiries only. ☎ 3196

ALL SMILES
Full-figured, attractive, athletic SWFF, 30, 5'10", brown/green, olive skin, loves sports, working-out, animals, traveling, romance. Seeking easygoing SM with similar qualities, for relationship. ☎ 3202

BEST FRIEND FOR TRUE LOVE
Complex, attractive, intelligent SF, 28, slender, brunette, enjoys animals, adventure, and city life. Seeking tall, outgoing, very smart, big-hearted male who loves kids. ☎ 3160

NI!
Petite, perky SWIFT seeking a nice, handsome man, I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. ☎ 1258

SLEEPLESS IN FRESNO
Woman, 37, N/S, enjoys beaches, music, movies, plays, and coffee houses. Seeking a male, 25-40, for friendship. ☎ 3132

WILL YOU BE MINE?
Open-minded, intelligent, thoughtful, playful WF, 36, enjoys learning to play piano, hiking, '70s disco music, and camping. Seeking a man, 31-45, with similar interests. ☎ 3141

YOUTFUL
Artistic, attractive, 5'F, 60's, 5'5", 118lbs, health conscious, enjoys tap dancing, working out, jazz. Seeking healthy, unencumbered SBM, 58-70, with similar interests. ☎ 3143

LOOKING FOR YOU
Sincere, caring OAF, 30+, 5'5", fit, enjoys reading, hiking, travel, dining out, movies, theatre, music. Seeking honest, family-oriented S/DWPM, 40-50, 5'10"+. ☎ 3145

SEEKS NICE MALE
Nice-looking SF, 33, N/S, N/D, enjoys restaurants, skating, bike riding, horseback riding, swimming. Seeking similar man. ☎ 3149

VERY NICE ASIAN
Very attentive, sincere, kind, warm, romantic, sweet SF, 29, nice smile, good cook seeks kind SWM. I will make your dreams come true. ☎ 9953

SPUNKY SOPHISTICATE
With funk and flair, 33, likes art, literature, cycling, hiking with dogs, movies, board games, would like to learn swing/ballroom dance, seeks grounded, honest, kind, 30-something SM professional. ☎ 3136

SEEK QUALITY RELATIONSHIP
SWFF, fun-loving well-read, witty, seeks SWPM, 36-46, good communicator, open-minded, not PC. Enjoys dancing, outdoors, politics. Seeking partner to share life's adventures. ☎ 3124

PARTY DOGS ONLY

Fun, outgoing, laid-back, slim, busy SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M.Th), smokers, drinkers, partiers, welcome to plan a wild weekend... ☎ 3114

DESPERATELY SEEKING
Attractive, semi-materialistic SWF seeks attractive, honest SWM, early-30s to mid-40s, who loves animals, for a friendship first and possible LTR. ☎ 1468

EXOTIC SEMIASIAN
No baggage, vices, 5Tos. Pretty, fit, fun, humorous, happy, sane, athletic, traveled, adventurous, balanced, successful businesswoman seeks similar medium-tall SWM, 38-50, for open-minded LTR. ☎ 1654

SCANDINAVIAN BLONDE
Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive SBM, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. ☎ 1464

FUN AND EASYGOING
SWF, 41, 5'6", brown/blue, tall and slender, likes movies, shopping, dining out, fitness. Seeking humorous, easygoing, fun-loving SM for friendship first. ☎ 3045

LIVE A LITTLE!
Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. ☎ 3065

EDUCATED
Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. ☎ 7797

CALL ME IRRESISTIBLE
East Bay, sweet, intelligent, financially secure beauty seeks professional, 50-65, culturally diverse, with social interests and similar qualities. ☎ 6989

ALLURING ASIAN
Cute, curvy, witty, Asian American girl, 31, seeks wealthy, generous, tall, attractive guy who likes dancing, movies, shopping, romantic dinners. ☎ 3066

COME CELEBRATE WITH ME...
on my 50th Birthday! Sweet, attractive, 5'6" SWFF desires 5F gentleman of character. Friendly, generous lady, fine sense of humor. Abundant figure. Smart, compassionate, honest. ☎ 3033

SEEKING AMERICAN MAN
Honest, professional, educated, European woman, 26, seeks American Citizen. Let's talk! ☎ 3056

SEEKING GENEROUS GENTLEMAN
Very attractive, classy, feminine, honest, educated, European lady, 25, speaks 4 languages. Seeking generous, respectable, tall, handsome, professional gentleman, 30-45, who likes to spoil women. ☎ 3057

FIT ASIAN PROFESSIONAL...
with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, O/D-free, who is ready for a meaningful future. ☎ 2266

SMART FEMALE
5F, 23, 5'5", 140lbs, brown/brown, mother of one, loves movies, dining, boating. Seeking SM with sense of humor, race unimportant, for relationship. ☎ 3038

CUTE ASIAN

SAFF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! ☎ 9456

SNARE LIFE AND SOULMATE
Financially secure, emotionally intelligent, physically attractive, sweet natured, slender, professional female, mature and affectionate, loves travel, film, music, books, dance, exploring new ideas, and cultural events. Looking for a loving man with similar interests for friend, partner, and lover. ☎ 1580

IT'S ALL FOR YOU
Warm, petite, funny, pretty, physically active, secure SF, no kids, N/S, social drinker, N/drugs, seeks male with similar social habits. ☎ 1957

BEAUTIFUL & CONFIDENT
Coke-bottle curvaceous, intelligent, serious, funny, sweet, strong, Christian SBFF, 31, 5'6", size 14, no kids, never been married, seeks friendship/possible LTR. ☎ 1954

LOOKING FOR ONE NDNST MAN
Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. ☎ 1949

SEXY, SPIRITUAL, SLENDER
Warm, bright, attractive, spirited woman with sparkle, seeks caring, zesty, steady, healthy, growth-oriented man with laughter, 45-65ish, to share life's joy and wonder. Likes nature, hiking, dancing, music, adventure, quiet times, massage, hugs. Let's live life fully! ☎ 1912

men seeking women

ROMANTIC
Honest, caring, loving SM, 33, seeks sweet woman for friendship first, possible LTR. ☎ 3426

SINGLE IN ILLINOIS
SWM, 29, N/S, father of two, business owner, seeks SF, 21-35, for friendship. ☎ 3413

NI THERE!
SWM, 42, tall attractive, European, seeks SWF, over 5'6", likes blue jeans, sense of sophistication, patient and outgoing. ☎ 3414

SEEKING LIFE PARTNER
Well-educated SWM, 44, N/S, seeks SF, 30-45, for friendship first and a possible LTR. ☎ 3418

EASTBAY SAILOR SEEKS LADY
College-educated SWM, 50, smoker, grown children, enjoys quiet evenings at home. Seeking SF, 35-45, for friendship. ☎ 3419

OLO-FASHIONEVO VALUES
Educated SWM, 49, N/S, enjoys quiet evenings at home. Seeking SF, 18-30, for friendship. ☎ 3422

RETIREO NARVARO GENTLEMAN...
seeks voluptuous, busty romantic partner, 50+, for friendship, fun, and romance. ☎ 3411

CIAD!
Sono celibe (il scorpione), lo guardo per una nubile. Lo abito in San Bruno. Casella postale sessantasette. Lo aspetto una parola. ☎ 3410

LOOKING BUT NOT FINDING...
WM, 25, seeks that special someone who still believes in the most important things in a relationship. ☎ 3412

ARE YOU POSITIVE?
Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. ☎ 1736

ATTRACTIVE PUERTO RICAN
SM, 22, 5'10", 185lbs, likes to party and dance. Seeking SF, 30-45, for friendship first. ☎ 3350

TRAVELING STEPPENWOLF

SWM, youthful 39, writer/artist/musician, non-believer, drawn towards eastern philosophy, meditation, and yoga, seeks intelligent, adventurous soulmate. Earthlings only need apply. ☎ 3399

BEAUTIFUL, LONG-HAIRED SAM
SAM, 30, 5'7", athletically sculpted, seeks equally beautiful lady, 25-32, thin and petite. Together we are cultured, well-read, prolific, synergistic and divine. ☎ 3403

SM IN THE SAN FRANCISCO AREA
SWM, 25, 6'1", occasional drinker, slim, trim, N/S, no children, seeks SF, 18-29, 4'6", who loves music, for LTR. ☎ 3387

WORLDLY, SPIRITUAL...
Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot, globe trotter, 30s, PhD, slim, olive-complected, mediterranean-looking, handsome, East Indian prince. ☎ 8306

SPIRITUAL EUROPEAN
Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, 5F, any race please, for fun, romance, great conversation. ☎ 1180

COMPANION SOUGHT
Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! ☎ 1967

CASUAL AND CLEAN
SWM, 36, employed student, light drinker, into music, amusement parks and dogs. Seeking educated and/or athletic 5'0F for friendship, possible LTR. ☎ 3042

SINCERE GENTLEMAN
46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. ☎ 9433

LOOKING FOR LOVE?
Open, romantic, low-keyed, playful WM, 36, N/S, enjoys beaches, sunsets, and holding hands. Seeking female, in shape, for friend/lover. ☎ 3343

NO INTRODUCTION NEEDED
SHCM, 32, 5'7", light brown/hazel, N/S, no children, enjoys new age/techno music, travel, and camping. Seeking a woman, 21-30, for LTR. ☎ 3344

I AM A NICE MAN
This separated HM, 38, 5'7", black/brown, occasional smoker, seeks a woman from the Garden Grove area for LTR. ☎ 3345

ONE IN A MILLION

Successful entrepreneur, intelligent, has PhD, good-looking, 6', fit, works out daily, useful 50's, kind, open-minded, positive, spiritually aware, humorous, good listener, who loves music, especially jazz, plays the sax, classical and opera, who enjoys ballroom dancing, hiking and skiing. Seeking a feminine, well-dressed, trim, accomplished partner, 30-38, without children, who loves to laugh and smile, shares my interests, is artistic, warm, and spiritual, for creating a good life, a committed marriage, and children. ☎ 3346

UNCONVENTIONAL, UNCENSORED?
Good-looking, happy man, 40s, of artistic/esoteric bent, seeks good-looking, happy woman, object: misery, heartache, stir fry. ☎ 3348

LOOKING FOR SOME FUN
OWM, 38, 6'6", brown/blue, likes to party and dance. Seeking 5'0F, 30-45, for friendship first. ☎ 3350

MAN SEEKS SOUL MATE
Handsome, open-minded, hilarious WM, 40, loves to have tons of fun, laugh and enjoy the ride of life, being active. Seeking gorgeous companion, 27-37, N/S. ☎ 3340

ATHLETIC GUY

Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest SF, 40-55, N/S. No games. ☎ 3353

JAPANESE FEMALE
Sensitive, honest SWM, 50, seeks Japanese female, 36-50, for film, theatre, ocean walks, friendship leading to LTR. ☎ 3341

ARTISTIC TYPE
Attractive, intuitive, slightly off-beat SWM, young 53, seeks attractive, bright, creative 5F whose grace and kindness will be appreciated. ☎ 3332

AT LARGE IN MARIN
Very healthy-oriented WM, 37, 5'11", athletic build, N/S, N/Drugs, no children, enjoys hiking, cinema, and sports cars. Seeking fit female, 25-39, with similar interests. ☎ 3322

TALL DARK & HANDSOME
Down-to-earth, spontaneous, family-oriented understanding HCM, 32, 6'3", 180lbs, dark/hazel, gym teacher, seeks attractive, honest, mature lady, 25-30, for serious relationship. ☎ 3328

DLD SOUL, YOUNG HEART
Slim, intellectual, intuitive, spiritual SWPM enjoys literature, music, films, food and wine. Seeking smart slim SWF, 40s. ☎ 3333

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Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎ 8953

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I COULD BE THE ONE
Attractive GAM, 41, seeks romantic, stable, kind GW/HM, 35-45 who enjoys travel, foreign films, laughter. You have nothing to lose and a possible mate to gain! ☎ 3316

CAN BEAUTY BE AGELESS?
Are you 40-55, happy with your age, have physical and inner beauty, great senses of humor and intelligence? I'm WM, 45, let's talk. ☎ 3313

PERSONAL TRAINER
SBM, 6'1", seeks S/O, 28-50, any race, with a sense of humor, for having fun, keeping fit, possible LTR. ☎ 3311

TIREO OF NEARTACNE
Honest, sincere, good-looking SWM, 45, 6'2" long dark blond/blue, muscular build, builds muscle cars, dj, builds custom furniture, seeks SF for best friends, maybe more. ☎ 3317

FDR CHINESE & FILIPINA LADIES
Latin man would like to meet a petite Chinese or Filipina lady, 18-39, for romance. I'm considerate, respectful, flexible. Can travel for you, if necessary. ☎ 3307

TO KNOW ME IS TO LOVE ME
Open-minded individual, looking for a beautiful lady, to make my princess. Would like to settle with one woman for the rest of my life. ☎ 3305

UP TO A CHALLENGE?
Clean-cut, fun-loving CM, 36, seeks bad girl to show me what I've been missing. I'm a quick learner! ☎ 3268

WARM, INSIGHTFUL
Attractive, easygoing, open-minded vegetarian, health-conscious SWM, mid-40s. Enjoys reading, current events, ethnic restaurants, good conversation, and personal growth. Seeking like-minded female with sense of humor for companionship. ☎ 1882

SPRITUAL, NDNST, SENSUAL

SM, 33, on a quest for the true meaning of life. I'm looking for that special woman that understands and is willing to challenge me. ☎ 3246

BEAUTIFUL LATINA
Sarcastic, fun, athletic OWM, 42, 5'11", 175lbs, East Bay executive, enjoys bookstores, dining, travel. Seeking smart, thoughtful, slim, pretty HF, 28-35, for LTR. ☎ 3260

SEXY & HANDSOME
Well-built SM, 32, 6', 190lbs, dark/light, enjoys mountain, biking, lifting weights, exercising, baseball games. Seeking sexy female for casual dating, quiet evenings at home. ☎ 3267

COMMITMENT-MINOED
Very honest, French-speaking SBM, 40s, 5'6", ready to commit to one sexy, open-minded woman for LTR or more. ☎ 3263

I MOVE & DANCE & NOPE
Educated, content SM, 32, N/S, waiting patiently, but going mad. Seeking SF, 18-33. ☎ 1887

SLEEPLESS IN DALY CITY
Educated SW dad, 32, occasional smoker, enjoys tv, affectionate, music. Seeking SF for monogamous relationship. ☎ 3242

MEET ME NALWAY
Educated SWM, 22, smoker, enjoys excitement and adventure. Seeking feminine SF, 18-27, for friendship. ☎ 3243

BEAUTIFUL VAGABOND WANTED
SM, 29, seeks adventurous, spontaneous woman to run away with, and have amazing adventures. ☎ 3235

SENSUAL DAKLANO MAN
Fit, healthy, good-looking, energetic, passionate, affectionate, sensual, in shape SM, 5'11", 170lbs, seeks non-materialistic, physically compatible SF, N/S. ☎ 3259

SERIDUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ☎ 7952

SEEKING FAMILY-ORIENTED FEMALE
Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. ☎ 1271

PARTNER IN FUN
Long-haired Asian therapist, 34, seeks buddy to have fun with, for hikes, art museums, movies, dinner, and conversation. ☎ 3232

SMART, SWEET, SMILING
Attractive SWM, 30s, likes laughing, quiet times. Seeking SWF, 28-36, with a brain, soul, personality and ability to love and be loved. ☎ 3222

JAMAICAN MAN...
looking for a nice person to walk, talk, dance, dine, laugh, a friend first, love after. If you're that person, 40-55, give me a call. ☎ 3223

SPIRITUALLY INCLINED
Professional, stable SWM, 5'9", 155lbs, psychologically-minded, spiritually-inclined, loves outdoor activities (hiking, biking) and cultural enrichment (movies, conversation). Seeking slender, attractive, sensual female, 30-50, any race, with similar interests and values for friendship, romance, committed relationship. ☎ 3225

SLENDER ASIAN WOMAN?
Fit, healthy DWPM, 47, 6'1", 180lbs, seeks Asian lady, 30-55, for no strings, safe, physical fun. ☎ 3226

MY BLUE EYES AWAIT
West or Eastern European woman desired by warm, imaginative European/Jewish gentleman, 40, entrepreneur. Let's enjoy travels, museums, deep conversations. ☎ 3234

Nut 'n' bolts

Dear readers:

A recent e-mail began, "I note that you crave a really new question...." I'm not even going to get around to that gentleman's letter this week, but I am giving some thought to my alleged yen for novelty. Has my boredom with penis size, G-spots, and ejaculatory control become obvious? If so, shouldn't I be doing a better job of hiding it? In other words, I probably deserve the following letter from "Nuts."

Love,
Andrea

Dear Andrea:

How popular is that beautiful fabric called taffeta with women for their sexual arousal? The look, feel, and, of course, the gorgeous rustle noise it makes drive me wild. Do the women assistants get aroused when they handle dress taffeta on the bolt, when it rustles as it is pulled out on the shelf, rubbing against the other taffeta bolts?

Love,
Nuts about Bolts

Dear Nuts:

In a word, no. Fabric shops are not teeming with female fetishists getting all flushed and sweaty every time they pull a bolt from the stack. The place to find fabric fetishists isn't the mall; it's the Web. These days no one has any cause to feel alone. There are people who would love to trade pictures and who knows what else with you. Be prepared, however, for most of them to be male.

You'll probably find that your specific fixation is a bit, well, specific. Most references to taffeta on the fetish sites are more about the sort of clothing with which it is associated ('50s dresses or the senior prom) than about the fabric itself. And no wonder. Not long ago this column was dragged, quite against its will, into a lengthy discussion of mid-20th-century fashions, Grace Kelly, and whether that wildly exaggerated ultrafeminine silhouette signified "hands off" or "ravage me—I can't get away." The answer is surely both, but either way, it's easy to see how those women in their merry widows and spike heels have remained the focus of so much erotic speculation. I recently checked out the Web site of one of those "fantasy" houses and found that half of the girls were done up in that all-the-rage, Bettie Page pinup look. I'm sure many such women own vintage taffeta cocktail dresses. You take it from here.

But back to the issue of novelty and first-time questions. You are by no means the first alt.sex.column querier I've suspected of yanking my chain. Yours is, however, the first letter I have printed whose author was, I'm fairly certain, yanking his own while he wrote it. I'm going to let it go this time, but you might want to clean your keyboard. I know I want to clean mine.

Love,
Andrea

Dear Andrea:

I love to expose myself to women. I sit in my car and masturbate, waiting for a woman to see me. I followed one into a rest room, and when she came out of the stall I was standing there with my dick out. I had no intention of raping her, but it was neat to see her reaction. Once in an adult bookstore I came out of one of the booths, and the woman working there had her back to me. I walked up behind her and shot my wad on her leg. Needless to say she threw me out. I know this is wrong, but I can't stop myself.

Love,
Flashy

Dear Flash:

People do not generally enjoy being dragged into other people's sexual fantasies against their will, let alone being stalked and assaulted. You may have found the woman's reaction "neat" to watch, but for her that was a moment of heart-stopping terror from which she is not likely to soon recover. You're lucky she didn't mace you (or shoot you), and you can bet she called the cops. Which reminds me: you're aware that what you're doing is wrong, but you don't seem that clear on the fact that it's also illegal.

One of these days you're going to get busted (I hope), which may be the best thing ever to happen to you. Court-mandated counseling is better than nothing. Better yet, be glad you wrote in—you can use my answer as a wake-up call. Go get that help now, and you may avoid that whole registered-sex offender thing.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

sfbg | Connections

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **6978**

A HAND 2 HOLD AN EAR 2 LISTEN

SWM, 42, 5'9", impotent but still in need of a friend, don't make much money, but obviously very honest and caring. West Contra costa county. **3217**

LET SNARE DINNER
Honest, open SBM, 40s, seeks honest, easygoing SF, ready to commit to a LTR. **3216**

WALNUT CREEK AREA
SWPM, 6', 198lbs, N/S, retired, enjoys dancing, hiking, travel, films, exploring restaurants and museums. Seeking slender SWPF, 55-65, for sharing above activities. **3218**

DINNER COMPANION
Honest, handsome, educated, financially secure SWM, 6'2, 195lbs, brown/blue, San Diego professional, travels to San Francisco for business. Seeking an attractive female dinner companion, 30-40. **3220**

DOMINANT MIXED BLACK MALE
Attractive, dominant SBM, 46, 5'11", 179lbs, gym toned, seeks a submissive, obediently romantic, adventurous lady. I am gently but firmly in control. **3199**

A KNICHT TO REMEMBER
Let this tall, young, handsome, SWM, 28, in shining armor sweep off your feet. Princess, please be adventurous, lovely, delectable, divine. **3191**

JEWSH WOMAN WANTED
Zany, irreverent, sometimes too sarcastic SJM, 52, broadcast journalist, seeks JF, 45-51, who enjoys swimming, travel, short hikes, and watching "The Simpsons." **3192**

LONG-NAIRED MUSICIAN
SM, 29, seeks attractive, European soulmate, age/race unimportant, for love and possibly relocating to Europe. **3205**

COUNTRY BOY SEEKS SIMPLE GIRL

SWM, 29, 6'2", 225lbs, short brown/blue, truck driver, loves movies, outdoors, sports, hiking, fishing. Seeking SF with similar interests, for committed relationship. **3204**

SPIRITUALLY MINDED
Tall, attractive SM, 29, into meditation, exercise, and clean moral living. I enjoy hiking, movies, and vegetarian food. Seeking SF, 20-35, with similar interests. **3197**

SMART & FIT
Writer, 26, just out of grad school, enjoys running, novels, music, conversation. Seeking friendship and romance with a smart, creative, down-to-earth woman, 22-32. **3206**

INTO BIG WOMEN
Seeking well-rounded woman who just wants to be loved, kissed, and hugged. If you need this, I am your man. **3208**

BREAKING THE ICE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **8154**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **7798**

FRIENDLY, LONG-HAIRED A/HF
Sweet, successful, attractive, in shape, English PM looking for fun/love/LTR with passionate, petite(ish) A/HF, 20s-30s, ready to be appreciated, pampered and spoiled. **1873**

WANTED: MATURE WOMEN
Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **9556**

AFFLUENT BUSINESSMAN
Handsome male, seeks playful, 18-35, to spoil. **1548**

LODGIN' FOR FUN
You: busy, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. **1549**

SEEKING COMPANION
SBM, 24, light smoker, college degree, in Oakland, seeks emotionally strong, down-to-earth, adventurous female, 20-24. Interest in cosmic physics a real plus! **3186**

PARTNER IN CRIME
World traveled SWM, 32, seeks female friend, 22-36, for hanging out, movies, dive bars, and friendship. If sparks fly, who knows what will happen? **3188**

YOUNGER SEEKING OLDER
Attractive, intelligent Latin male, 28, seeks successful, independent S/DF, 35-50, homeowner, for romantic, quiet enjoyable evenings, and possible relationship. **3189**

PETITE SEXY CURVES
Intelligent, attractive, independent, creative male 26 seeks sexy, petite, exotic, intelligent female 19-26 for quality time, and possible relationship. **3190**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors, hiking, music, movies, museums, dogs, and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. **6411**

LODGIN' FOR LOVE
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **8860**

ASIAN LADY!
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. **1058**

20-25? WANT SOMETHING BETTER?
Be spoiled, uplifted, appreciated, have fun. Understand love and life! Meet attractive, slim, fit, successful European male, 40+, friendly, casual, adventurous. Seeking slim, long-haired woman. **3144**

NONEY, WHERE ARE YOU?
Attractive, athletic, sincere SWM seeks petite, pretty female for adventure and romance: boating, motorcycle riding and possible LTR. **3158**

WARM-NEARTED PHYSICIAN
Attractive, humorous, sensitive, considerate SWM, 34, 5'8", 165lbs, thick-brown/dark-brown seeks SAF, companion and best friend to share fun, laughter, moonlight conversations, mountain walks. **9459**

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CNUBBY BUDDY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling for tunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **8610**

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **8662**

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. **9774**

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total tom, male, 22-42, honest, sincere, healthy. For dating/traveling. **8156**

SEEKING SOMEDNE SPECIAL
Gentle, kind SBM, 42, bottom, seeks honest, down-to-earth SM for friendship first, possible committed LTR. **3398**

BEAUTIFUL BUTT NEEDS ATTENTION
Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! **3036**

MUSCULAR MAN
Interests includes movies, museums, work outs and music. Would like to meet muscular W/BM with similar interests for friendship, possible relationship. **3386**

LAIO- BACK
Handsome, masculine, fit, 50, HIV-. Seeking feminine, fit, attractive, affectionate, HIV-, TV, TG, OK for quiet times. **3352**

COCOA TALES OF THE CITY
Beefy, blonde, goatee, rugged top, hairy, 40-45, 190-200lbs, professional, desired by attractive, cocoa G8M, 40, goa tee, Virginia native, into jazz, romance, and monogamy. **3312**

NAKED WORKOUT
Hairy, muscled, tattooed skinned head, 5'8", 142lbs, seeks naked workout partner: private gym, weights, heavy bag, ring for wrestling, boxing, fist fighting, strip, pump, fight. **3250**

SEEKING SOULMATE
Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking similar male with similar interests for relationship. **3264**

SEEKING TV FOR TRAINING
Educated SWM, 49, N/S, who's female spirit wants to please the female spirit in you. **3245**

BI-CURIOSUS TOP
Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet 8i or 8i/curious bottom, under 45. **8396**

LOOKING FOR SOME FUN
SM, 27, seeks biracial SM, 22-28, H/W proportionate, for friendship first, possible LTR. **1902**

HEALTHY
East European man desired for friendship by friendly, appealing American guy, 36. **3230**

APPEALING & SMART, TOO
Let's experience creative times sharing reflective, deep conversations. Unique, trim, sensitive HIV-, fair-complected guy, 40, seeks foreigner, 28-45, in SF, North/East Bays. **3233**

DIFFERENT CLASS
Cute, funny G8M, 20, 5'9, 145lbs, seeks GM under 40 who is into indie rock, going to shows and hanging out. Give me a call. **3214**

SEEKING SEXY TS
SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. **1565**

SEARCHING
GWM, 27, 5'8", 150lbs, blonde/blue, likes movies, dining out, music, having fun. Seeking friendship first with SM, under 32. Prefer Asian. **3113**

SEEKING MASCULINE MAN
Average-looking GWM, 28, N/S, seeks masculine GWM, 25-38, H/W proportionate, who enjoys travel, movies, the beach, for friendship first, possible LTR. **3101**

SEEKING EXPERIENCE
Inexperienced SM, 22, 5'6", 135lbs, bottom, seeks experience. Looking for someone to teach me in a short-term relationship. **3068**

LET'S MEET
WM, 32, 5'11", 300lbs, nice build brown/blue, mustache/goatee, seeks smart, sensible, sexy WM, for fun, friendship, possible relationship. **3039**

DIVER 60?
Athletic, active GWM, late 30s, football player build, wants to meet men, 60+, for friendship and intimacy. You take it from here. **3047**

EMPTY SPACE IN MY HEART
GHM, 30, 5'10, 180lbs, very loving, caring and needs it in return. Been alone for 3 years. Seeking same, 25-30, for dating and possibly more. **3048**

ENJOY QUIET TIMES
Good-looking, caring, affectionate, healthy, slim GAM, 53, 5'7", seeks older GWM for relationship. No smoking. **3029**

CDD-LDING ASIAN FOR WM
Sincere, assertive, independent Asian, 37, 5'6", 125lbs, seeks handsome, healthy white guy, 30-50, for movies, dining and dating, maybe more. Peninsula area and San Francisco. **2018**

SNAVE YOUR NEAR...
or any other body part. Muscular GWM, 56, barber, wants to take it all off. Safe, clean fun, or as kinky as you want. **1337**

LOVE SEX IN THE CITY
Very hot, sexy, beefy GAM, 35, 5'6", 155lbs, in great shape, seeks hot, beefy GWM, under 45, for great times on a regular basis. **1942**

women seeking women

PRETTY PUERTO RICAN
49 years old, seeking tall, handsome man, 50-70, 5'11"-6'2", 190-250lbs, with salt-n-pepper or white hair. Sense of humor and down-to-earth. So let's talk! **6922**

NEEY LAOY!
Silly, offbeat, cute, energetic WF college student, 20, N/S, seeks a stable woman, 18-23. What a great match! **3388**

STILL LOOKING
Pretty, tall, fit 8iF, 24, Seeking same in attractive femme, 24-30, who is interested in three-omes. **3393**

FUN PRETTY FEMALE
Fit playful femme single multi racial female, fair skinned pretty smile. Seeking femme female touch and more. No butches please **3310**

LONG-TERM FRIENDSHIP?
Sexy, attractive 8iAF, 29, seeks WF in 20s for fun and girl stuff like shopping and dancing. You must be fit and pretty like me. **3247**

CAN YOU SATISFY ME?
SBF, 25, enjoys reading, shopping, traveling, just having fun. Seeking SF, for fun and erotic times. Kids ok. **3257**

WANTED: FUN & FRIENDSHIP
Sexy, elegant, sophisticated 8iAF, 29, 5'3", 100lbs, seeks pretty, slim, fit, playful, easygoing WF, 20s, for dining, dancing, shopping, movies, theaters. **3262**

LOOKING FOR FUN
Honest, fun, educated SAF, 20, N/S, seeks SF, 18-24, for friendship first, possible LTR. **3241**

PRETTY FEMME SEEKS SAME
Very long-haired, blue-eyed femme, 30, seeks another femme woman for friendship, honesty, drives to the ocean, horseback riding, cuddling. **3258**

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African American Lesbians for dating and possible LTR. N/S, preferred. **9575**

TC LADY WANTED
Easygoing SWM, 6'1", 185lbs, is seeking an interesting, intelligent TG lady for possible LTR. **2024**

MALE WILLING TO MODEL
Very attractive HM, would like to pose and model with transsexuals, transvestites and very feminine men. Please leave a message, for further information. **3339**

SEEKING TV FOR TRAINING
The female spirit in me is dying to come out. **3331**

CDING OUT BUDDY
SWF, early 30s, seeks lady friends to go see good live music, shoot pool in bars in SF and East Bay. **3265**

missed connections

MTDRCYCLE CHICK
Highway 680 and 24, July 13th. You: tight black leather pants, white shirt. Me: WM, red Ferrari. Cycle ride? Lunch? Or? **3424**

7/22 DELTA 393 ATL-SFO
Me: seat 11G, you: 11E. Very interested in talking with you. You were on business with co-workers, so I didn't approach, sorry. **3405**

SATURDAY, 07-21
El Cerrito Plaza parking lot. You on bike, me in car. You said "hi." Are you for real? I'm shy. Coffee or tea with me. **3390**

GIANTS GAME 7/7
You: Gray t-shirt, dark warm-up pants, section 1037, multi-racial? Me: red hair, jeans, caught me looking. **3391**

HI SPOKIE...
Met you at Tennessee Valley Sunday, July 22. Want to do a trail run together? My name is Dave. Let's talk more about Sweden, Norway! **3392**

SANTA CRUZ CLOCKTOWER, 7/21
You: Red car, pretty smile. Me: Gray BMW, silly grin. We waved, you stunned me. Tried to meet up, but traffic light gods were unforgiving! **3395**

BASTILLE DAY OOH JUAN
You protected me from the mob, swept me off my feet, made me 10 feet tall, gave me a view and some moments to remember. You spent the evening charming me with your authenticity and intelligence and then walked away, leaving me mystified and intrigued. **3330**

BIKING ON NOE 6/20
Hey, cute guy going up and down my hill, I'm spellbound. We exchanged grins. Need a pit stop? Uphill! resident. **3308**

COLISEUM AIRPORT BART...
from Powell Street, Sunday, July 8, 10pm. You spoke as you disembarked, gray sweater. Me: motorcycle jacket. Want to connect on some level? **3309**

BERKELEY HOT TUBS, READING
You smiled at me. Were you there to study or to work? I had a dark companion with me. **3249**

91

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Touch seems to be as essential as sunlight - Diane Ackerman



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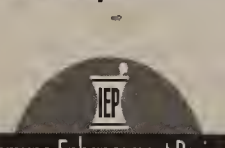
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Events

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248394 The following person is doing business as AZTEC SECURITY SERVICES, 860 Innes Avenue, San Francisco, CA 94124; Full name of Registrant #1: WAROS BUILDING MAINTENANCE, INC. (OBA-CA), 860 Innes Avenue, San Francisco, CA 94124. This business is conducted by a corporation. Signed Terrell R. Ward, Pres., This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 25, 2001. July 11, 18, 25, Aug 1, 2001. L# 354101

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250076 The following person is doing business as RUBICUN REPROGRAPHICS, 425 Bush Street, #427, San Francisco, CA 94108; AN OATHA INTERNATIONAL INC., 425 Bush Street, #427, San Francisco, CA 94108. This business is conducted by a corporation. Signed Michael J. Cataldo, Andetha International Inc. CEO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 6, 2001. July 18, 25, August 1, B, 2001. L# 354204

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250239 The following person is doing business as RJS MARKET @ LEVI PLAZA, 1425 Sansome St., San Francisco, CA 94111; RJ PESSIFIC INC., 98 Howard St., San Francisco, CA 94105. This business is conducted by a corporation. Signed RJ Pessific, Redovan Pessific President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on July 31, 2001. July 18, 25, August 1, B, 2001. L# 354205

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250216 The following persons are doing business as AUSTRALIAN MOVING & STORAGE, 1225-D Northpoint Drive, San Francisco, CA 94130; Mark Brinkman, 1225-D Northpoint Drive, San Francisco, CA 94130; Mark Brinkman, 1225-D Northpoint Drive, San Francisco, CA 94130. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 12, 2001. Signed M. Brinkman. This statement was filed with the County Clerk of the City and County of San Francisco, by Kit Chau, on July 12, 2001. July 18, 25, August 1, B, 2001. L# 354206

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250342 The following person is doing business as INDOUSTRIAL ASYLUM, 3456 18th Street, San Francisco, CA 94110; Bashir Je Jones, 3456 18th Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 18, 2001. Signed Bashir Jones. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on July 18, 2001. July 25, August 1, B, 15, 2001. L# 354302

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250208 The following person is doing business as GIRLLILA PRODUCTIONS, 2439 Post St., San Francisco, CA 94115; Janaya J. Casey, 2439 Post St., San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 12, 2001. Signed Janaya Casey. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on July 12, 2001. July 25, August 1, 8, 15, 2001. L# 354301

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 305819 FICTITIOUS BUSINESS NAME: GAUGE DESIGN, 5482 Taft Ave., Oakland, CA 94618. Full Name & Address of Owner: Nick Cawthon, 5482 Taft Ave., Oakland, CA 94618. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious business name. Signed Nick Cawthon. This statement was filed with the County Clerk of the City and County of Alameda, CA by Patrick O'Connell, on June 29, 2001. July 25, August 1, 8, 15, 2001. L# 354304

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 249802 The following person is doing business as GIBBONS PAINTING, 546 Clement Street, San Francisco, CA 94118; Alan James Gibbons, 546 Clement Street, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date May 31, 2001. Signed Alan James Gibbons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on June 25, 2001. July 25, August 1, B, 15, 2001. L# 354305

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250296 The following person is doing business as ART DE LIGHT WINOLE GALLERY, 553 27th Ave., # 104, San Francisco, CA 94121; James Windle, 553 27th Ave., # 104, San Francisco, CA 94121. This business is conducted by a general partnership. Registrant commenced business under the above fictitious business name on the date July 17, 2001. Signed Miranda Windle. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerard Romo, on July 17, 2001. July 25, August 1, B, 15, 2001. L# 354306

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 250469 The following person is doing business as CLADAGH COFFEE, ADORESS, San Francisco, CA 94112; Bnen Kramer, 2501 18th Ave., San Francisco, CA 94116. This business is conducted by an individual. Signed Bnen Kramer. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on July 24, 2001. August 1, 8, 15, 22, 2001. L# 354401

FILE # 249774 STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

The following person has abandoned the use of the fictitious business name known as: AUSTRALIAN MOVING & STORAGE, located at: 1225-D Northpoint Dr., San Francisco, CA 94130. The fictitious business name referred to was filed in the County of San Francisco on: JUNE 22, 2001. NAME AND ADDRESS OF REGISTRANTS: Mark Brinkman, 1225-D Northpoint Dr., San Francisco, CA 94130; Jennifer Brinkman, 1225-D Northpoint Dr., San Francisco, CA 94130. This business was conducted by a general partnership, signed Mark Brinkman, Dated: July 12, 2001. July 18, 25, August 1, B, 2001. L# 354207

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320833

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAITLIN ALANAH MCPHERSON TO ALL INTERESTED PERSONS: CAITLIN ALANAH MCPHERSON filed a petition with this court for a decree changing names as follows: present name CAITLIN ALANAH MCPHERSON, proposed name CAITY ALANAH MCCARELL. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 30, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 28, 2001. Ronald E. Quidachay, Judge of said Superior Court. July 11, 18, 25, August 1, 2001. L# 354103

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322436 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF OIANA MOMIYE MUELLER & ROBERT SCOTT MUELLER FOR CHANGE OF NAME. TO ALL INTERESTED PERSONS: OIANA MOMIYE MUELLER & ROBERT SCOTT MUELLER filed a petition with this court for a decree changing names as follows: present name JOSEF SAKA KI GILBERT MUELLER, proposed name JOSEF SAKAKI MUELLER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 30, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 27, 2001. Ronald E. Quidachay, Judge of said Superior Court. July 18, 25, August 1, 8, 2001. L# 354201

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322553

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF RITA E. PEDRO TO ALL INTERESTED PERSONS: RITA E. PEDRO filed a petition with this court for a decree changing names as follows: present name RITA E. PEDRO, proposed name FAAMAMATA LEEA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 10, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated July 1, 2001. Ronald E. Quidachay, Judge of said Superior Court. July 11, 18, 25, Aug. 1, 2001. L# 354202

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322849

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MARICRIS MIRANDA GALANG TO ALL INTERESTED PERSONS: MARICRIS MIRANDA GALANG filed a petition with this court for a decree changing names as follows: present name MARICRIS MIRANDA GALANG, proposed name KRIS MIRANDA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 11, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated July 12, 2001. Ronald E. Quidachay, Judge of said Superior Court. July 18, 25 August 1, B, 2001. L# 354203

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Cocoa

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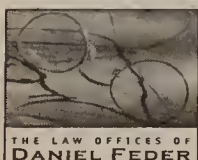
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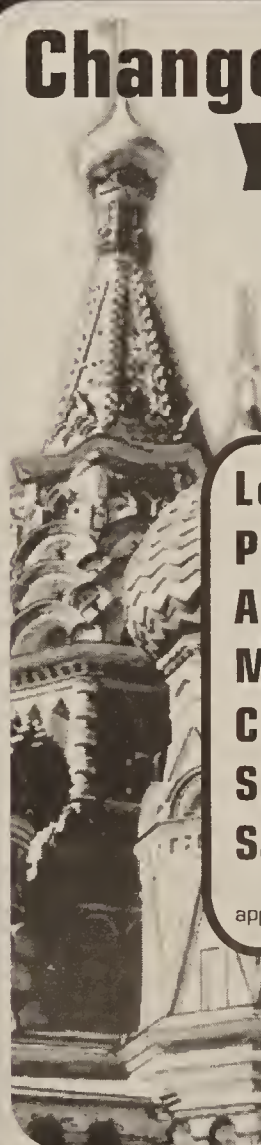
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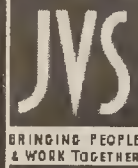
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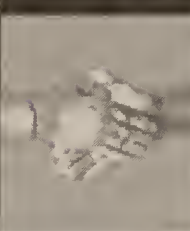
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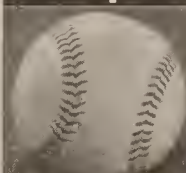
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Open Enterprises/Good Vibrations Co-op seeks F/T Media Buyer. 2 years exp. media buying & strategy req. Exp. in advertising, budget, marketing req. Must be deadline driven, organized, efficient w/attn to detail, ability to multi-task, exc. written, verbal, computer & data entry skills. Comfort w/sexuality essential. Previous co-op exp pref. \$14-16/hour, exc. benefits. Deadline August 6.

Shipper

Open Enterprises/Good Vibrations Co-op seeks one F/T. Shipper. Must be deadline driven, organized, efficient, w/attn to detail, ability to multi-task, exc. written, verbal, computer & data entry skills. Prev inventory, warehouse, purchasing exp. pref. Comfort with sexuality essential. Previous co-op exp pref. \$11.82/hour, exc benefits. Deadline August 6.

Sex Educator Sales Associate, Berkeley Store

Open Enterprises/Good Vibrations Co-op seeks PT Sex Educator Sales Associate for our Berkeley store. Must have exc customer service, data entry, computer & register skills. Spanish/English bilingual a +. Must work wknds. Comfort w/sexuality essential. Prev co-op exp pref. \$11.82/hour, exc benefits. Deadline August 13.

OE/GV does not discriminate on the basis of race, ethnicity, phys. ability, gender, gender identity or sexual orientation. Apply w/ resume & application. Do not send resume separately. For job specific application, send letter w/55-cent SASE or come to: 938 Howard St., #101, SF 94103. NO CALLS PLEASE.



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